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Iron Curtain Students /

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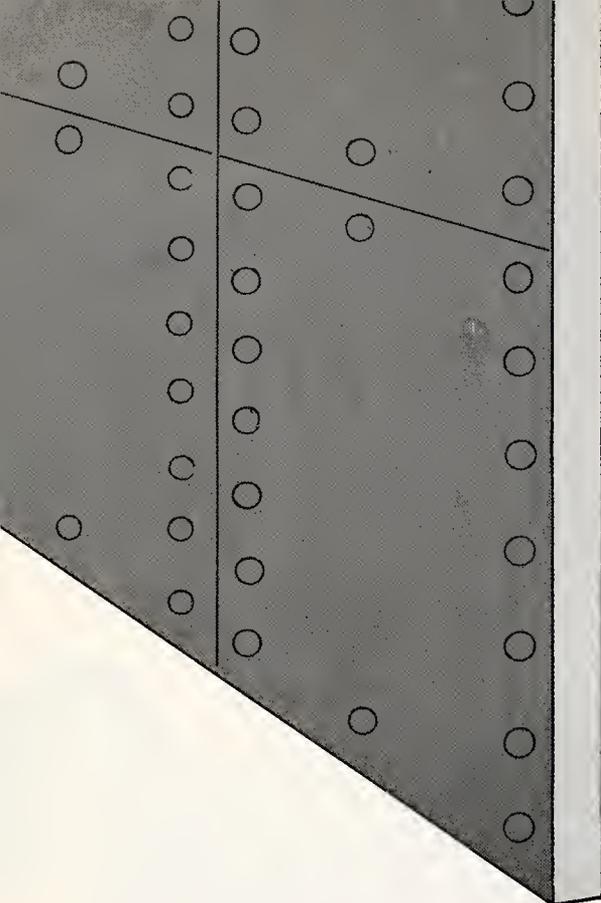
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Alumnae Sponsors

WINTER 1965

Alumna Sponsor Gene Slack Morse '41 meets her freshman sponsorees, and they begin to establish a relationship which can ripen into friendship for students and alumnae.



Africans Behind The Iron Curtain

By Celia Spiro Aidinoff '51

THE craving for higher education among young people in the new African nations transcends all reason and ideology, and education is the most sought-after and desired asset in Africa today. The lure of a university degree, any degree, has prompted many students to seize the only opportunity open to them: study in a Communist country.

To capitalize on this apparent eagerness on the part of the Africans, the Communist bloc has devised an elaborate, costly and complicated system of recruitment; and, as a result, there has been a sizable growth in the past two years in the number

of foreign students at eastern European universities.

The Communist scholarship program for Africans began in earnest in 1960. Even though their general scholarship program dates back to the early 1950's, students were then only recruited from Communist Korea and North Vietnam. Slowly the emphasis shifted in the mid-fifties to near and middle eastern students; and in 1960 attention again shifted, this time to the Africans. (Today there is a special stress on Cubans and Latin Americans.) Before 1960 there were not more than 6,000 to 8,000 students from developing countries behind the Iron Curtain; last year the number had reached 18,500. The students were divided with approximately 8,000 in the Soviet Union; 3,000 in Communist China; 2,200 reported from Czechoslovakia; 2,000 from East Germany; 1,300 in Poland; 1,000 in Hungary; and Bulgaria and Rumania had 500 each.

Four basic methods are used to find students for

ABOUT THE AUTHOR: After Agnes Scott, "Cissie" was press representative of the Pakistan Mission to the United Nations, editor of Near East Magazine, and coordinator of publications for the Institute of International Education. Her husband, Bernie, is an attorney in New York City, and they have a son and a daughter. Cissie is currently Vice-President of the Alumnae Association.

the scholarships: 1) through cultural agreements between individual Bloc countries and the developing countries; 2) through Communist or Communist-front student and youth organizations; 3) using the contacts of east-bloc diplomats; and 4) by returning foreign students (already "politically reliable" in the Eastern Bloc). Some of the African students are selected through Communist and pro-Communist organizations such as the World Federation of Trade Unions, The World Association of Democratic Youth in Budapest, and the International Union of Students in Prague. They establish contact at international conferences and congresses with national organizations in the developing countries and then work together to select the "proper" students.

It is also common for students to cross their national borders, without any papers, and then be sent on to the Communist countries. A student might not know where he is going until he reaches his final destination. According to Kenneth Holland, president of the Institute of International Education, there are two well-known routes: to the Sudanese border, then on to Khartoum, to Cairo and then behind the Iron Curtain—destination unknown; or first to Venezuela and on to Mexico, from Mexico to Cuba, and then on behind the Iron Curtain.

But what happens to these students when they get behind the Curtain?

Insults and Violence

When the first large group of Africans arrived in Bulgaria, they were shocked at the controls and resented being handled, in effect, like children. Living conditions were not good; they were unhappily cramped into small 14 by 9 foot enclaves four to a room, and the cold European winter caught the students in their tropical weight clothing. Of the £24 living allowance, £18 went for board and the remainder for books and incidentals; there was no money left for heavy clothing. (Eventually, their home government gave the Ghanaian students an extra living allowance of £10.)

The Bulgarian authorities refused to listen to

the students' problems; and although the students seemed to be scrounging on this living allowance of only £24 a month, by Bulgarian standards they were being well kept. The Bulgarian students resented the comparatively high living of the African students; conflicts developed, and harassment of the Africans began. African boys were spat upon from buses or trains; students walking along the streets heard not infrequently names such as "black monkeys" and "jungle people." An ugly and violent incident occurred when six of the Ghanaian students were preyed upon by a few dozen Bulgarian youths in a student restaurant. One of the students was dancing with a girl when a soldier walked over to them and asked the girl, "Aren't you ashamed to dance with a black monkey?" The student left the girl, and as he sat down another Bulgarian pulled the chair from under him. He toppled to the floor and a furious free-for-all began. The police were called and came, but they just watched the fight and took no action.

Education or Politics?

Faced with this lack of police protection and inadequate living conditions, the students took decisive steps to defend their interests. But to maintain strict control over the students, the Bulgarian government had been using a "divide and rule" principle, dealing with the students only by nationalities. There had been an active Ghanaian Student Union, an Ethiopian Association and others, but never an autonomous, strong, and centralized group. "We had gone to Bulgaria to study, not to engage in politics," Robert Kotey, secretary of the Ghanaian Student Union says. That is why we resisted "the formation of an All-African organization for fear that it might become involved in politics." But survival became more important, and the All-African Students' Union (AASU) had to be organized. At first the Bulgarian government ignored the students' request to have the AASU recognized; and, eventually, after several requests, official permission to form the union was denied. Tetteh Tawiah, the president-elect of AASU, was expelled from the University when the Minister of

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Africans Behind The Iron Curtain

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Education declared that the Union was against the "principles" of Bulgaria.

Early in 1963 real trouble began. Tawiah was given 12 hours to leave the country—he was an agitator. As the news spread, 150 Africans marched to the Prime Minister's house. The Prime Minister never saw them; instead a member of the *Komsomol* (the Young Communist League) told them to return to their hostel and officials would see them on Monday. Later in the afternoon the Sofia police commissioner informed the students that the type of "demonstration" they conducted was illegal. After the meeting with the police commissioner, the Monday confrontation became futile.

Friendship University

At 3 o'clock Tuesday morning, 100 policemen quietly surrounded the hostel and at gun point arrested several AASU leaders. "Friends had warned us that the police might attempt to arrest our leaders," Kotey said, and Tawiah hid in another's room and was not found. Two hundred African students packed their baggage and marched down Lenin Street through a heavy snowfall toward the Ministry of Education. A brigade of jeeps with some 700 armed militia appeared and circled around the marchers. Kotey, who was in the thick of it, described what happened: "The policemen poured from the jeeps, and all traffic came to a halt. The police were soon joined by civilians who came down from the halted buses. Together they began attacking us indiscriminately, beating and slapping the boys. One Togolese girl was hit so hard on the face that she bled from her nose and mouth, and many other students were injured, some of them seriously." The police started herding the students into waiting police vans. In the excitement, a civilian informer pointed out Tawiah, and as the police charged him, the students clustered around him. "It was only by brutally breaking their way through a solid human wall," Kotey declares, "that the police were able to take him."

Most of the students were released later in the day. The Ghanaian ambassador to Bulgaria, along with a new student delegation, negotiated with the government, and exit visas were issued.

Later in the winter, six Ethiopians left Czechoslovakia after studying veterinary medicine in Brno for less than a year. They said their studies had consisted mainly of Communist indoctrination and manual work in a factory. In Prague, there were two brawls during which African students were beaten by Czech youths. During the first brawl, an African student and a middle eastern student were attacked by a crowd of 300 young Czechs at noon on Saturday in Wenceslas Square—the center of Prague. The police, although present, did not interfere. Later that day, two African students were beaten by three Czechs when a remark they made to some Cuban students about the Soviet Union was overheard by the Czechs.

In the Soviet Union itself, the "Larissa Affair" in the summer of 1963 proved that all was not well with the approximately 2,000 African students at Patrice Lumumba Friendship University in Moscow. Established in 1960, Friendship University was specially organized for students from underdeveloped areas. (The University has two main objectives: to teach Communist ideology and techniques to students from Asia, Africa, and the middle east, and to keep these students separate from the Soviet and satellite students at the Soviet universities.) Recently, many African students in Moscow have been complaining to their embassies about inadequate living conditions, attempted Communist indoctrination, and racial discrimination. Most of the racial incidents involved Africans who dated Soviet girls and were subjected to public abuse.

The Larissa Affair

Soviet government attempts to discourage African-Soviet social relationships were climaxed by an article in *Komsomolskaya Pravda*, the paper of the Young Communist League, telling of a young girl named Larissa who met a foreign student, Mahmoud, at a party, married him, and returned with him to his country. She was then sold into a harem,



Wide World Photo

African students demonstrated in Moscow, Dec. 18, 1963, to protest what they claimed to be the "stabbing to death" of a Ghanaian student. They carried a wreath surrounding a picture of the dead student. The banner reads "Friends today, devils tomorrow." The Soviet government claimed the student froze to death on a Moscow street.

and her sordid story was printed in the student paper. It soon became apparent that the editors had made up the story (as a warning to Soviet girls!). African students at Friendship University put on mass demonstrations and demanded a retraction.

The Africans' experiences in Bulgaria, Czechoslovakia, and in the Soviet Union itself clearly indicate that the Communists are not willing merely to "educate" foreign students. At the very least, the foreign student under east-bloc scholarship must compromise himself politically or otherwise be hampered in the pursuit of his studies. But, unfortunately, the longer the student stays, the greater his investment in getting a degree, and the more difficult it is for him to resist the always increasing pressure to put himself publicly in the Communist camp.

According to a study by the Association of German Student Unions (*Deutscher Bundesstudentenring*), which has helped 177 African students who have fled from Communist countries during the past two years, foreign students in Soviet bloc countries are permitted to complete their courses only if they appear "won over to the Communist system." Based on interviews with students, the German report says: 1) political indoctrination cannot be avoided as it is incorporated in the general studies; 2) students are closely observed and rated on their "political reliability," which determines whether they will be allowed to finish their university work; and 3) students are relentlessly pressured to involve themselves in Com-

munist activities, thus making the students aware that they would be unable to take an independent political position later.

Economic pressure also plays a part in the indoctrination process, according to the report. "Scholarship allowances of the east-bloc are closely calculated. These, however, may be raised by premiums of 'efficiency scholarships.' An 'efficiency scholarship' allowance is only awarded to those who become politically active. The writing of articles or radio comments is described as profitable extra work to students from developing countries. . . . In this way the students become entangled with the Communist system."

Political indoctrination usually starts soon after arrival in the east-bloc country. Just when this indirect method is turned into political pressure "is determined from case to case. The language courses use textbooks with politically tinted content . . . individual subjects in the upper grade of the language courses are interpreted according to the theory of Marxism-Leninism." Although mandatory study of such politically-loaded subjects as sociology and political economy has been dropped "for psychological reasons," participation in these lectures is enforced by indirect pressure. If the student is obstinate, he can expect "bad ratings in his periodic examinations which may force him out of his studies."

Throughout their studies the students are carefully scrutinized by students of the host country who are appointed "counselors."

Africans Behind The Iron Curtain

(Continued)

At most, the African students have completed only two years or less of courses lasting five or six years. Therefore, it is too early for these students to know the full pressure. The practice does not seem to be to insist immediately that students attend political lectures and other direct political indoctrination activities. But later, when the student is deeply involved in his studies and less prepared psychologically to leave, the pressure is applied. And then it gradually becomes clear that a commitment to Communism is the unavoidable price for the much-desired university degree.

“A report on the success of political indoctrination efforts,” the student union study says, must be submitted by the counselors to determine those students who are to complete their education. “Those students are disqualified who could not be won over to the idea of world Communism, as well as those who have not made the grade because of poor class work or character.”

Police State

What makes a student who has received a scholarship from a Communist country suddenly pack up and leave? There is no single answer to this question, although political pressure is usually considered the biggest problem. Typical comments from Africans who have left Communist universities include: “They wanted to make us Communist spies.” “We are to become propagandists.” “It is not really safe to be absent from certain political meetings.” “You are forced to become a Communist.” “Too much political pressure is exerted on the students.”

Other problems are mentioned. A frequent complaint is the sub-standard living conditions. Most students find the economic situation a total contrast to what they had been led to expect, and some say conditions are much better at home. But the most important problem, as in Sofia, is the lack of personal freedom. The students find particularly galling the spying by pro-Communists among them,

the opening of their mail, surveillance by the police and Young Communist League (*Komsomol*) activists, and the general restriction of their movements. The degree of freedom which the students had at home contrasted with their experiences in the Communist bloc. “Aside from the fear many of them experienced one time or another when they felt the pressure of a police-state,” says a worker with the Social Services Branch of the German Student Unions, “many of them were shocked at the controls they experienced.”

A Liberian engineering student who was expelled from Friendship University in Moscow after two and a half years' study, reported several incidents in which Africans were beaten, particularly by *Komsomols*. But he got a measure of satisfaction when he argued with Russians—a practice which he thinks led to his expulsion.

What Next?

Increasing numbers of African students in Iron Curtain countries are applying at western embassies for scholarship aid; and the U.S. Embassy in Moscow has been receiving and forwarding letters requesting information on scholarships from African students who want to finish their studies in the United States. After the Bulgarian exodus, Waldemar Nielsen, president of the African-American Institute, said that the lamps are burning late at the education ministries in eastern Europe to see that these incidents do not take place again. In this, as in other areas, the Communists have already made too great an investment to let the students get out of hand. The effects of the demonstrations on the students and on the people at home cannot be treated lightly; and the Communists cannot allow the Communist wooing of Africa to be marred by these events. At a time when the United States is being embarrassed internationally by racial discrimination, the Soviet Union and its satellites will want to do all it can to win more young, black friends. Taking more students to eastern Europe doesn't seem to be the answer, so one can only wonder what the new Soviet leaders will do to convert African students to the Communist way of life.

Alumnae and Freshmen Form Friendships

THE Alumnae Sponsor Program was begun at Agnes Scott in 1963 as an effort to create more meaningful relationships between alumnae and students. One hundred alumnae in the Atlanta area were asked to be sponsors — each alumna sponsored a pair of freshman roommates.

Response to the new program was overwhelmingly good. It was hard to tell who was having the most fun — the alumnae or the freshmen. Alumnae took students to trains and planes when vacation times came, had their freshmen out to dinner, took them to movies and concerts and church. Sometimes a sponsor would just drop by the campus and leave a note and a box of cookies in her freshmen's room. The students volunteered their services as baby sitters and asked their sponsors out to the campus to enjoy Glee Club concerts, plays, and chapel programs.

Last spring alumnae and freshmen were asked to evaluate the program's first year. We learned that many lasting friendships had been made — and we were heartened to know that even the people who did not quite "hit it off" (there were bound to be a few of those) thought the program an excellent idea and offered splendid suggestions for ways to improve it.

During the summer months we worked closely with the Dean of Students office, and hours of planning, matching, letter-writing, telephoning, and crossing-fingers culminated in the initial meeting of alumnae and the class of 1968 one bright October morning on the campus. The pictures on this page were taken when the alumnae came out to meet their new sponsorees — you can see from the smiles that it was a pleasant experience indeed! All reports indicate that the program is working even better this year; and we are very hopeful that it will become an integral part of campus life.

Kitty Daniel Spicer '37 is the sponsor for Laura Warlick of Cartersville, Ga. (standing) and Lucy Hamilton from Lancaster, S.C.



Sarah Frances McDonald '36 is alumna sponsor for Margaret Long of Forrest City, Ala. (center) and Mornie Henson of Huntsville, Ala. (right).



Mory Beth Epes (left) from Lynchburg, Va. and Lee Smith from Ft. Lauderdale, Fla. are Winnie Strazier Hoover's '52 freshmen sponsorees.



Alienation



ALIENATION has become a familiar, almost fashionable, concept. It signals our contemporary Western spiritual predicament — our characteristic *Weltschmerz*, our feeling that things are not what they should be, that there is something profoundly wrong with our society, and that we, personally, are in an unhappy, perhaps even a tragic, fix. This is the central theme of Existentialism, the most dynamic literary-philosophical-cultural movement of our time. It is a basic concern of psychiatrists and psychoanalysts, who are sometimes called alienists. But, more significantly, the term “alienation” signifies a state of mind and being which is not restricted to sophisticated or academic circles but is to be found in many of our “normal” high school and college students, and in many of their equally “normal” parents who may never have heard of Existentialism or, indeed, of alienation. It is this rather vague concept and this widespread modern phenomenon that I would like to discuss.

How, first of all, might alienation be defined? I should define it as a deplorable separation of what might and should be joined. Alienation is the human predicament of being estranged, divorced, cut off from something. But from what? From something with which we should in fact be

ABOUT THE AUTHOR: Dr. Theodore M. Greene was professor of philosophy at Agnes Scott this fall, the first visiting professor to spend a full quarter on campus. He made the 1964 Honor's Day address from notes this article contains. As an educator, philosopher, author and lecturer, he is known internationally, and we are pleased that he and his wife are now settled permanently in Decatur. Alumnae will enjoy reading his book *Moral Aesthetic and Religion Insight* (1958).

Spurious and Authentic

by THEODORE M. GREENE

united, to which we should be affirmatively and beneficially related. Alienation is, therefore, an unwelcome, an unhappy, a deplorable separation, estrangement, or divorce. It is a failure to achieve or maintain a needed community; it is a failure to achieve, or a lapse from, or a breakdown of, a healthy rapport or union.

Since the only type of alienation which we are here considering is human alienation, the being who is thus alienated is man. My definition of alienation presupposes, therefore, a certain conception of man, and a corresponding conception of whatever there is within him or outside of him with which he could and should be united and from which he is or may be unhappily cut off. Any clear notion of alienation must rest upon an equally clear notion of human nature and of man's total significant environment.

For example, we can be unhappily alienated from our fellowmen only if it is possible and desirable for us to be meaningfully related to them. If we can presume that a vital and refreshing bond can and should exist between husband and wife, parent and child, friend and friend, man and his fellowmen, we can then meaningfully conceive of, and deplore, matrimonial or parental alienation, or the failure of a friendship,

or the absence of universal bonds of human sympathy. Only if we conceive of the self as a being capable of inner harmony and peace can we conceive of, and deprecate, a state of inner alienation in which one is at odds with one's self—a person with a bad conscience, someone who lacks self respect.

Our sense of alienation, then, will reflect our understanding of human nature and of man's total environment—the world of nature, mankind taken both individually and collectively, and whatever ultimate mystery there may be in the universe which men commonly call God. And since men differ, particularly in a free society, in their estimates of all these components of the human situation, their judgment as to the presence or absence of alienation will vary accordingly. What I regard as tragic alienation, you may regard as normal and, perhaps, desirable independence. What you protest, I may accept; what I deprecate, you may well approve.

A few illustrations should make this clear. Albert Camus, the French Existentialist, was an anguished atheist who bitterly deplored man's unhappy fate in having to live in a Godless universe. The later Bertrand Russell, in contrast, gives every indication of being a reconciled, if not a happy, atheist. Neither man believes

in God, but their reading of human nature differs sharply: Camus is convinced that man needs and hungers for God, whereas Russell, the confident humanist, believes that man is basically self-sufficient and better off on his own.

Men differ, similarly, as regards man's relation to nature. Socrates was an incorrigible urbanite with no apparent impulse to enjoy or commune with nature, unlike, say, the romantic Fenimore Cooper or a contemplative Chinese sage. Socrates did, however, believe profoundly in what he refers to as "the gods or god," and in an ultimate principle of justice in the universe to which the human soul can and should be attuned, and from which it can be and often is alienated.

Or, as one more illustration, Thoreau of Walden and Sinclair Lewis' Babbitt would certainly have very different notions of social harmony and social alienation. What Thoreau welcomed as restful and refreshing solitude, Babbitt and his kind would hate as unbearable loneliness: the togetherness which the Babbitts crave is anathema to the reflective individualist.

This brings us to the important distinction between two different types of alienation which, for convenience, I shall label "spurious" and
(Continued on next page)

Alienation (Continued)

“authentic.” By “authentic” alienation I mean a *real* separation or divorce of what *in fact* can and should be united. Such alienation is therefore really deplorable and often really tragic. By “spurious” alienation I mean an alienation which rests, at least in part, on a misconception of the relevant situation and which is, at least in principle, unnecessary and open to alleviation or correction. This is not, as we shall see, an absolute distinction, nor is it free from serious ambiguities, but it is, nonetheless, often applicable and useful.

Authentic Alienation

The distinction between “authentic” and “spurious” alienation is an application of the familiar distinction between reality and appearance, between what *is* in fact the case and what, more or less mistakenly, *seems* to be the case. What I am claiming is that our *sense* of alienation may be more or less well founded or ill founded, and that our laments may therefore be more or less justified or unjustified. The alienation we *feel* and which, no doubt, is actual in some degree, may not be as profound, as lasting, or as inevitable as we believe it is. If this is so, our alienation is, to this extent, “spurious.” But, alternatively, we may, *in fact* be profoundly alienated from some crucial part or aspect of our total environment or from a basic part of ourselves without being aware of it, or with only a dim and fleeting awareness. This is what I would call “authentic” alienation. So defined, “authentic” alienation is, of course, far more serious and tragic than “spurious” alienation, though the latter is certainly important and worthy of our attention and concern.

Let me try to illustrate what I mean by “spurious” alienation. Take the case of a discerning parent who realizes that adolescence is a difficult period of readjustment during which the adolescent is impelled to achieve greater independence from his parents and greater self-sufficiency. The best efforts of such a parent may fail

“Alienation is a deplorable separation of what might and should be joined.”

to keep a son or daughter from resenting the parent and from feeling alienated from him. This is a good example of what might be called one-way or partial alienation. The father’s hand remains outstretched and understanding, but the son misjudges him and, no doubt also himself. The son’s *sense* of alienation is, of course, psychologically real; indeed, his sense of alienation does reflect a certain degree of *actual* alienation. But the latter is due to the son’s misreading of his father and is, therefore, in principle at least, subject to correction. The son’s complaints, while they may be quite sincere, are thus objectively unjustified; he is not being treated as badly as he imagines himself to be. His alienation from his father is, in this sense and to this degree, “spurious.”

Spurious Alienation

A similar case of “spurious” alienation might easily arise between father and son because of the father’s parental possessiveness and blindness, and despite the son’s comparative understanding and maturity. In such a situation it is the father who misjudges the son, or who tries to keep him indefinitely under close parental control, when in fact the son should be helped to learn how to stand on his own feet. Here the father would feel alienated and would doubtless lament his fate in having so ungrateful a son, and here again the father and son might well become really alienated, at least for a while. But such an alienation would, once again, be unnecessary, and the parent’s lament would be quite unjustified, since he would have no one to blame but himself.

Other examples of “spurious”

alienation come to mind in many different areas of human enterprise. A student may feel alienated from his teacher because the latter, for the student’s own good, puts him on his own more than the student likes. A teacher, in turn, may misinterpret healthy student criticism and, as a result, unjustifiably feel alienated from his class. The beatnik type of artist often feels alienated from his society because he demands of it, and of life, some sort of unrealistic utopia. A serious and able artist, on the other hand, may well be critical of his society on various counts and yet not feel, or be, alienated from it.

What might be called cosmic alienation provides perhaps the clearest example of what *may* be (but need not necessarily be) a case of “spurious” alienation. If we assume, with the believer, that there is a God and that He has in fact manifested Himself to man, the widespread Western *sense* of cosmic alienation is mistaken and unnecessary. Many a college student, for example, can be said to have “lost his faith” because he has had to discard a rigid and untenable theology and has not discovered a more dynamic and mature theology to take its place. *If* God is real and manifest, and *if* such a superior theology is in fact available, this student’s loss of faith need not have occurred, and his laments (if he does lament) are really unjustified. His alienation from God is his own doing (though it is also partly attributable, no doubt, to his unduly inflexible theological background). If, on the other hand, the agnostic’s theological bafflement is justified, or if the atheist’s radical denials are in fact valid, it is religious faith that becomes objectively spurious. In this case we

should indeed feel authentically alienated from a cosmos which, in its vast impersonality, is in fact indifferent to all our human needs and aspirations.

It is the European Existentialists, notably Kafka, Camus, and Sartre, who have most deeply and poignantly explored man's authentic alienations from God, from nature, from his fellowmen, and even from himself. They differ in their degrees of pessimism, that is, in their conviction that our human predicament is one of hopeless and incorrigible alienation. Kafka's mouthpiece in "The Castle" keeps on believing in a Divine Being, the master of the castle, and despite all rebuffs keeps on trying to establish contact with him. Camus seems to have had a far greater faith in the possibility of authentic human bonds between man and man than his brilliant contemporary, Sartre. But even Sartre would not bother to converse, write, or publish were he persuaded that men's alienation from each other is absolute.

Feeling or Being?

We certainly encounter authentic alienation among the most seriously ill mental patients — patients whose illness has cut them off from relatives and friends and, frequently, even from the doctors who are trying to help them. This tragic alienation may, at least at present, be incurable. There is nothing "spurious" about this kind of human predicament.

This must suffice to illustrate the distinction between "authentic" and "spurious" alienation. It is, as I have said, a somewhat vague and rather relative distinction for three reasons. First, it is not easy to know with any assurance the norm of "proper" rapport between man and the various components of his total environment, and it is clear that the concept of alienation depends upon this prior and more basic concept of a "normal," "healthy," affirmative relationship. Secondly, it is not easy to know how "spurious" or "authentic" a special instance of alienation actually is. Thirdly, where a mistake has been made and the resultant aliena-

tion is more or less spurious, it is often hard to know who is to blame and, in addition, how the mistake can best be corrected, if at all.

Yet, despite these difficulties, the broad distinction still seems to me to be valid and very useful because our *sense* of alienation is so often untrustworthy. The alienation we feel, and suffer from, and lament, is frequently a more or less spurious alienation, whereas we all too often remain unaware of our deeper and more authentic alienations. In short, we tend to demand from ourselves, our fellowmen, and the universe, what we happen to want, rather than what we really need, and without regard to whether it is in fact available or not, and then, when our unenlightened craving is not satisfied we feel frustrated, abused, and alienated. This happens whenever we expect the unreasonable, or the impossible, from parent or child, husband or wife, friend or neighbor, our human institutions, or the universe. In all such situations we may sincerely *feel* alienated, and we may also *be* partially alienated because we have alienated ourselves, and so our situation may indeed be very miserable and unhappy. But all this is, at least to some degree, our own doing and therefore remediable. Such alienation need not be permanent or chronic.

Spiritual Predicament

It therefore behooves us, whenever we *feel* alienated and therefore sorry for ourselves, to ask ourselves how authentic, that is, how real and avoidable, this alleged alienation really is and whether, on our own initiative or with the help of others, we cannot do something about it. What we howl about most loudly is often, in fact, childish, trivial, and unnecessary. It also behooves us to consider the areas where we tend to feel most assured and complacent lest, precisely here, we are in fact alienated without knowing it. We are all too prone, individually and collectively, to embrace a shadow instead of a substance, to prefer the easy and un nourishing substitute for

the real thing. Witness our frequent acceptance of a smiling conviviality as a reliable index of real friendship, or passive obedience as filial devotion, or the mechanics of education in place of authentic intellectual growth, or sentimental amusement art instead of authentic art, or a facile religious conformism as though it were authentic Christianity. In short, we may well be *really* and *tragically* alienated without knowing it. This is man's most serious spiritual predicament which deserves our most serious concern.

Enlightenment

Is there an answer to alienation? Can it be cured, or mitigated? This depends, of course, upon the nature of the alienation in question, and upon the individual and his social environment. In general, the more "spurious" the alienation, the more curable it is; the more deep-seated and authentic it is, the more stubborn and incurable it tends to be. We can, however, say with great assurance that the chief cure for alienation is better understanding, and that better understanding, in turn, can best be promoted by authentic education. "Education" must be here defined as inclusively as possible, to embrace all types of achievable enlightenment. One might well define the ultimate goal of liberal education, for example, as the attempt to help young people to learn *really* to want what they *really* need and what is *really* available to them, instead of craving, childishly, what they do not need for their own welfare and what is, in fact, Utopian. The practical question as to precisely how much a better understanding can do to relieve or dispel any particular instance of alienation can only be answered in practice. There are too many variables here to make a sweeping generalization possible. But we can be sure that enlightenment will help more than anything else that man can supply, that it often helps a very great deal, and that education, if it performs its proper function, is the chief, though certainly not the only, source of such enlightenment.

DEATHS

Institute

Ella Rae Boylan, 1961.
Elfrida Everhart Van Wormer (Mrs. Ralph B.), September 1964.
Louise Reese Inman (Mrs. Frank), December 9, 1964.
Susan Lancaster, August 1964.

1911

Gussie O'Neal Johnson (Mrs. Lewis H.), November 1964.

1913

Florence Preston, sister of Janef Preston '21, December 1964.

1924

Norman Sydney Buck, husband of Polly Stone Buck, April 11, 1964.

1927

Dr. Murdock S. Equen, husband of Anne Hart Equen, father of Anne Equen Ballard '45 and Carol Equen Miller '48, November 11, 1964.
Fairman Preston St. Clair, son of Miriam Wiley Preston St. Clair, and brother of Mimi St. Clair Gerard '63, in an automobile accident, October 1964.

1929

Hortense Elton Garver (Mrs. Carl), October 23, 1964.

1931

Dr. W. Taliaferro Thompson, father of Julia

Thompson Smith and Anne Thompson Rose '38, grandfather of Nancy Rose Vosler '63, November 1964.

1935

Mrs. Charles E. Pattillo, mother of Nell Pattillo Kendall, October 1964.

1940

Charlotte Golden Boyd (Mrs. John Thomas, Sr.), October 1964.

1950

Roy Evans, father of Charlotte Evans Williams, October 1964.

1952

Myrtice Howard Cunningham, mother of Nimmo Howard Mahlin, March 1963.
Charles Parker, father of Ann Parker Lee, June 1964.

1957

Ralph T. Holtsclaw, father of Frances Holtsclaw Berry, November 6, 1964.

1958

Gregory Carl Garrett, 5 year old son of Mary Grace McCurry Garrett, December 5, 1964, after a long illness.

1963

Mrs. Robert G. Faucette, mother of Letitia Faucette, November 1964.

In Memoriam



Louise McKinney

Miss MCKINNEY came to Agnes Scott to teach English in 1891. She spent seventy-three fruitful years on the campus, and when she died on January 26, 1965, a grand chapter in the college's history was finished.



Muriel Harn

Miss HARN died January 26, 1965. She came to Agnes Scott in 1921 as associate professor in the department of romance languages and retired in 1964 as chairman of the departments of German and Spanish.



Worthy Notes...

Future Alumnae Viewpoints from a Vantage Point

WE RECEIVED ONE RHYMED response to the anonymous lament we published in this column in the fall issue. Em Eldridge Ferguson '10 says, in rebuttal:

A Difference in the Point of View

We have had troubles and trials galore,
We've bitten our nails and paced the floor.
And yet, 'tis true, the smiles of returning alumnae
Often hide things that would make you sigh —
But ah! *our* smiles are for memories of the cherished
past
And for thanks that our Alma Mater taught us to ever
stand fast!

Perhaps these words say that the making of an alumna takes a lifetime, as a truly liberal education does. They certainly say, placed with the other verses, that there is no standard recipe which the College can use to turn out a standard alumna. I rejoice and give thanks for different points of view, for the Agnes Scott alumna's ability to hold and to articulate her own.

From where I sit at the moment, my view turns more and more to the alumna of the future. The current student may have, in ten years, a viewpoint completely alien to any held before, and I want to be aware of how this occurs.

So, it has been heartening to me this year to know a little of what a student looks forward to, what her expectations are for herself as an individual human being. And what I find is a major change in viewpoint from that of ten years ago.

When I came back in 1954-55, it seemed to me that, for most students, if by graduation day a ring was not safely on a finger, and steps to the altar of marriage all carefully paced, life was over — or, worse, could never begin.

Now, you may quibble with my over-simplification of what a student is concerned with now, ten years later. She seems to be struggling more with how to find her own identity as a woman than with how to find a sort of instant husband. Mistake me not: marriage is still the state of the future!

This is not a debate on How to be Happy if Not (or if) Married. It is more of a continuing conversation within each student about where she's going as a person. Linda Marks, a sophomore who is chairman of

Christian Association's vocational guidance program, came to me early this fall with a request for help for students from alumnae in the broad area of thinking about vocation not as a specific job but as being an individual, educated woman today.

Linda and Blythe Posey Ashmore '58, vocational guidance chairmen of the Alumnae Association, planned three occasions for alumnae and students to tackle this concern together. At the first chapel program after the Christmas holidays, four members of the Association's Executive Board discussed "Quo Vadis?" Once again, viewpoints were as individual as their holders. Gene Slack Morse '41, Jane Meadows Oliver '47, and Mary Anne Garrard Jernigan '53, Frazer Steele Waters '57 was moderator and came armed with questions, should discussion lag, which she never had a chance to use.

The second occasion, in late January, was one of two "fireside chats." (These informal discussion groups are planned by and for students and are held in one of the College's lounges in late afternoon.) Susan Coltrane Lowance '55 spoke at the January fireside chat, tracing her "states of being" as a senior at Agnes Scott, as a career seeker and finder after college, and as a wife. Early in March, Jean Bailey Owen '39 will share her experience and thought at the second fireside chat.

These three occasions may be small ripples on a huge pond, and I may have jumped to an unverified generalization about current student thinking. But other ripples attest these continuing conversations. There was a chapel program last fall on Betty Friedan's *The Feminine Mystique*, and the Agnes Scott Bookstore informs me that demand is still strong for copies of this book.

Also, Mortar Board has included this year, in the "marriage classes" they sponsor annually, one class for which they chose the title, "The Well Adjusted Single Woman." They invited Sarah Frances McDonald '36, an attorney in Decatur, former president of the Alumnae Association, now an alumna trustee of the College, to speak at this class. Publicity on the marriage classes appeared in a Decatur newspaper, and Sarah Frances has had some delightful ribbing from her friends about this title in such a series of talks.

Ann Worthy Johnson '38

THE LIBRARY
AGNES SCOTT COLLEGE



Looking down the courtyard between the pierced brick wall and the building proper, this photograph catches the combination of gothic arches and contemporary lines which characterizes the Dana Fine Arts Building.

AGNES
SCOTT

The Plight of the Humanities . . . see page 15

THE

ALUMNAE QUARTERLY SPRING 1965





THE ALUMNAE QUARTERLY

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MARIANE WURST SCHAUM '63, Managing Editor
JOHN STUART MCKENZIE, Design Consultant

MEMBER OF AMERICAN ALUMNI COUNCIL

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COVER

A photographic representation of the liberal arts—some current students engaged in various aspects of the Agnes Scott education.

PHOTO CREDITS

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THOSE of us who bear responsibility for such a college as Agnes Scott are aware that the validation of our efforts is to be found in our product. Are we able to do something for young people that is, in any sense, distinctive and determinative? Is it factual that the home, the church, the immediate and larger community receive persons from our campus who are disciplined to think, liberated from prejudice and narrow provincialism, and who are prepared to stand up to life with resourcefulness and courage?"

PRESIDENT WALLACE M. ALSTON
Agnes Scott College

Building the Faculty at Agnes Scott

C. Benton Kline, Jr., Dean of the Faculty, delineates the perennial perplexities of securing a splendid faculty.

BEGINNING each year in the early fall and continuing into the spring there goes on a search—not, as you might imagine, for the next freshman class, but for new teachers, to replace those who are retiring or resigning, to fill in for those who are going on leave, to expand the staff in this department or that. This annual search is a stark necessity if the quality of the Agnes Scott faculty is to be maintained and hopefully improved over its present high standard. The selection of new faculty members is the most important task of the president, dean, and department chairmen in terms of the long-term well-being of the College.

The Kind of People We Seek

Each year the task seems more difficult, and the prospect for the years ahead is awesome. At least 15 faculty members will retire in the next decade, most of them senior members of their departments with many years of service at Agnes Scott. During each year other faculty members will leave for various reasons, many because their specific terms of service have been fulfilled, some because of more attractive offers at other

institutions. But each year five to ten new faculty members must be found and induced to come to Agnes Scott.

What sort of people do we look for? The answer is simple: the sort of people we have on the Agnes Scott faculty. This means men and women who have a strong liberal arts education and graduate study with a Ph.D. degree from one of the best graduate schools. This means men and women who are primarily interested in teaching but who know how to do research, who believe in the liberal arts college and in the moral and spiritual values of Agnes Scott. This means men and women with rich personalities and warm concern for students as persons, who understand that learning involves not only the formal class but also the informal, personal meeting in office or dining hall or faculty home.

Such people are not easy to find, for they are very much in demand by other colleges and universities. Some of them are already on the faculties of other colleges; others are completing graduate study. We seek the help of graduate department chairmen in locating prospects. We work through the learned and professional societies. We are hoping that the Cooperative College Registry, a service of the agencies of higher



Dean Kline's office is always open to students with academic or personal problems and to those who just want to chat.

education for a number of church groups, will prove a great help, as its representatives call on graduate students and attend professional meetings seeking men and women who are interested in teaching in the church related colleges.

In recent years we have found that it is more and more difficult to secure from graduate schools the really first-rate candidates. These men and women are being more and more strongly pushed in the direction of research and toward positions in the universities with graduate programs of their own. The prestige of the graduate department is helped far more by placing able doctoral students in other universities, where they will write and turn out graduate students at the master's level, who may then feed back to the prestige university. Some graduate department chairmen look with disdain on the liberal arts college and recommend only their less able students for openings we have.

One of the representatives of the Cooperative College Registry was talking recently with the chairman of a graduate department of a major university. The chairman stated flatly that he would never recommend that one of his able students go to a liberal arts college because the opportunities for research and publication and

professional advancement were few and unfavorable. A moment later, however, he mentioned that his own daughter was in a church related liberal arts college. "Why did you send her there?" asked the C.C.R. man. "Because she would find good teaching and close faculty-student relationships," replied the chairman. "And who do you expect to be teaching her? You won't send your own best students to teach there," needed the C.C.R. representative. To the credit of the chairman, he saw the contradiction immediately, and a new climate exists at least in that department.

Graduate students generally, however, are being taught that the greatest professional rewards lie in *university* teaching and more than that in research and publication. Teaching is really secondary to scholarly output, so the argument goes. And, the graduate student is advised, put all your energy into your discipline and do not get attached to any particular institution. Both of these attitudes are antithetical to the purposes of a college like Agnes Scott, where teaching is the principal occupation and where the service of the institution and its purposes is the end for which the particular discipline exists. We must make our institution attractive,

(Continued on next page)

Building the Faculty

(Continued)

and we must reward good and dedicated teaching, so that graduate students and young instructors can look at what we are doing and be attracted to it.

When we actually find some candidates and begin to write them or interview them, some further difficulties arise. One is the matter of the woman's college. This is a problem particularly to male candidates, but also occasionally to women as well. It centers more in certain disciplines, where women are not so strongly attracted and where the prospect of numbers of able students who may themselves go on to advanced work is somewhat dim. But a woman's college also calls up other ideas—isolation, lack of seriousness on the part of students, tendency to drift into early marriage.

Here our situation with reference to other colleges and universities helps to dispel part of the uneasiness. And the manifest quality of the students, their dedication to learning, their seriousness of purpose, the number who go on to graduate study—these realities can set at ease the doubts of the candidates.

Another problem is "the *South*." For many a prospective teacher, especially one educated in a northern college and university, Georgia is the end of the road. The Deep South is misunderstood and feared. It is too often, alas, regarded as the intellectual and cultural backwater of the nation. The hardest reality we face is the placement forms of candidate after candidate, which state on the line for preferred geographical location, "anywhere but the South." The case is different with the candidate educated in the South. For him or her, Atlanta and Agnes Scott are attractions—recognized as a great metropolitan area, which is alert and growing, and a college of recognized standards of excellence. And these positive characteristics are what we try to get across to the candidate from the East or Midwest. We do succeed—with the help of graduate professors who know Atlanta, Agnes Scott, and members of our faculty.

Faithless Brilliance

Increasingly, however, in recent years we have drawn more of our faculty from southern graduate schools. These graduate schools are in many cases excellent, and they are getting better steadily. The quality of preparation of our faculty has not declined by any means. But we are concerned to continue to have Harvard, Yale, Columbia, Chicago, and the great state universities of the Midwest represented in our faculty along with Duke, Vanderbilt, Virginia, Emory, and other first-rate southern universities. Our student body is regional,

though the proportion as well as the numbers from outside the South is increasing. Our faculty has always been national—indeed international—and this keeps us from narrow provincialism.

Still another point of difficulty sometimes is our Christian commitment as a college. There are candidates whom we interview who are troubled about Agnes Scott's honest avowal of the Christian faith. And there are candidates whose own lack of commitment at this point leads us to pass them by. This should not be misunderstood. We are looking for the best prepared teachers we can find, and piety is no substitute for professional competence. We do not want committed Christians who are poor teachers and sorry scholars. But it is equally true that faithless brilliance does not interest us a bit. A Christian college maintains itself in the faith and commitment of its faculty and staff, which is the enduring center for each succeeding group of students. So it is that we ask probing questions of prospective teachers—questions about their own commitments and about how these may contribute to the commitment of the College. Some resent this and some do not measure up—and often they are very competent people. But in their place we find others equally competent who do share what Agnes Scott stands for.

The Saddest Problem of All

Finally, the situation today, "the academic marketplace," is highly competitive, and in such a situation price becomes a factor. In this case the price is salaries and fringe benefits. We have made real progress on faculty salaries—the average salary has increased about 100% in the last ten or twelve years. Yet we have not come far enough. There are some good people we would like to have join the faculty who feel they simply cannot afford to. They are attracted by teaching, by the excellent students, by the location in Atlanta, by the ideals of the College, but the salary is not enough. This is the saddest problem of all, and yet in some ways the one about which most can be done by those who read this, for one solution to it is the program of annual giving on the part of alumnae and parents and friends.

Agnes Scott through the years has been fortunate in the quality of the teaching faculty. In the years ahead we shall seek to continue the high standard that has been set. For in the end what makes Agnes Scott distinctive is nothing less than the able group of teachers who serve here, dedicated to the joint search for truth with young women and to the conviction that students and their intellectual and moral and spiritual growth are the principal reasons for the existence of this or any college.

*The Investiture
speech addresses alumnae
as well as seniors.*



The Complexities of Choice

By ELEANOR N. HUTCHENS, '40

THERE is no way of addressing directly the feelings and thoughts of a hundred and forty complex, intelligent human beings who know that the decisions they form in the next few months may make, as Robert Frost says in a poem quoted often on this campus. "all the difference."

As far as we know, Investiture is a ritual peculiar to Agnes Scott. The justification for it, the reason for all the ceremony with which it is carried out, is not at once apparent to the practical mind. I have often questioned it myself. The seniors have carried their campus responsibilities since last spring. They have entered fully into their dignity as leaders in student life. They are well launched into the last year of their academic work with us. The first Saturday in November cannot fairly be considered a turning point at which they are metamorphosed from juniors into seniors in the eyes of their fellow members of the college community. Why then

ABOUT THE AUTHOR: Eleanor Newman Hutchens, associate professor of English, exemplifies the excellent faculty member who can combine good teaching and rewarding research. She celebrates this April her 25th Class Reunion and the publication of her book, *Irony in Tom Jones*, University of Alabama Press, University, Alabama.

Complexities of Choice

(Continued)

do we find ourselves here, confronting one another in this solemn fashion?

There must be a reason. Folkways which are not rooted in human need do not survive; and Investiture has survived many college generations here. I have now been forced to look for the reason, and I have arrived at one which I now offer and upon which I shall base what I have to say.

Investiture is an occasion for thinking about Commencement before it is too late.

The most obvious thing about the prospect of Commencement is also the most unsettling to those who face it. Seniors can name it without hesitation. It is that for the first time in your lives a predetermined, predictable, and prepared future is not before you. I will leave aside the question of your *liking* for this arranged future which is about to become the orderly past. The fact is that the habit of security is very powerful, and the danger is that when one kind of security is taken away we may leap to another kind which is permanent—and permanently limiting. The kind we have before Commencement leads to freedom and multiplicity of choice, by its nature; it is so designed. Up to a point, the longer we put off our last graduation, the wider will be the choice. Conversely, the sooner we make a final choice after graduation from college, the fewer will be the possibilities still open within that choice. The degrees, the travel, the experience of the years intervening between Commencement and the final choice will load that choice with further opportunity.

Sound Private Decisions

I am sure you are making a specific application of these general remarks. In an effort to disarm you I shall invoke the authority of the Wife of Bath, certainly no foe to early matrimony. The Wife of Bath, you will remember, expresses a very low opinion of the enterprise of that mouse who has only one hole to jump to. Whatever the specific nature of your choice, it is imperative that between now and June you become honestly sure that you are not making it in the spirit of that pusillanimous rodent.

Once having adopted the resolute and ranging eye of the Wife of Bath, how are you to make your initial choice among the openings visible to you? My sugges-



"Investiture is an occasion for thinking about Commencement before it is too late."

tion on this point may seem irresponsible. I should hesitate to make it if you had not so often been reminded of your obligations to society that you probably feel that any major personal decision you make must have social justification. I am going to urge that you relieve your consciences of this burden—or that you deny yourselves this means of rationalization, as the case may be. Your consciences have had good training. They have been enlarged to include fidelity to your aesthetic sensibilities and to a strictly examined view of truth as well as to a greatly expanded and refined ethical sense. In this unified field of vision the violation of one standard is seen to involve the others. That which seems moral but is certainly ugly is probably not moral; that which seems true but is not moral is probably not ultimately true; and so on. You can be trusted to make sound private decisions without the aid or the hindrance of public pressure; in being right for you they will in the long run be right for society.

This idea can be dangerous, of course, when acted upon by the possessor of an imperfect conscience. Once years ago when I was in newspaper work, I took part in a quiet investigation which revealed that an elected county official had been embezzling money from the county for a long time. Among the three or four people who gathered the evidence and planned the prosecution was the county attorney, a lawyer who was paid a retainer to act in legal matters for the county whenever the need arose. We knew that it would be hard to get a conviction, because the culprit had great political influence; but there was no doubt whatever about his guilt, and it certainly was in the public interest that he be removed from office. Very shortly before the trial date, the county attorney announced that he had undertaken the defense of the accused man. This meant, of course, that the prosecution would be greatly handicapped because all its plans would be known to the defense beforehand. The county attorney had simply sold out. On the day he made his announcement, I went to his office and demanded to know how he could have betrayed his trust as he had. As I look back now, I can see that the scene had its comic aspects: I was about twenty-five and pounding on his desk; he was about sixty-five and leaning back in his swivel chair smiling at me with the maddening smile the corrupt old so often turn upon the idealistic young. When I paused in my pounding, he pointed to a framed inscription that hung on his office wall. "That's what I've gone by all my life," he said, "and it's never failed me." The inscription was:

This above all: To thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.

"Now do you understand?" he asked me. "No," I said, "but I do understand now why that speech was given to Polonius." (Shakespeare vindicated once more.)

"A waste of breath"

With this warning in mind, we may go back to the original proposition: that the developed conscience can free its possessor to do as she wishes because her wishes can be trusted.

Your decisions may sometimes be hard to explain in fashionable terms. Yeats imagined this kind of difficulty for Robert Gregory, an Irishman who in World War I joined the British Royal Air Force. The Irish, most of them, felt anything but loyalty toward England; why should this promising young man fight for her in one of those dangerous flying machines? Yeats answers for Gregory:

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

Now, Gregory has joined public action in its ultimate form. But private motivation gives the action its validity; the public good is not here seen in the usual way as validating the individual deed.

Decisions with Open Ends

"A lonely impulse of delight." By this time you must have discovered what, for you now, is the source of this. If you have not consciously identified it, if you have ignored it for something easier to explain, now is the time to let it assert itself. It must provide the center of intensity without which the years to come will be waste of breath.

It is very probable that you are not now sure how to house this source in a practical plan. Some experimentation, or some further preparation, may be necessary. Therefore it is important that your decisions have open ends, ends through which you can pass either to new decisions or to further development of the original ones.

You are now to be invested as seniors. Something is usually said at this time about your public responsibilities as the ranking students on the campus. You are already discharging them well and we are confident that as a class you will leave Agnes Scott better than you found it. You deserve the respect you have. In the next few months you may feel a growing incongruity between the assurance and ease with which you have learned to move in this world and the doubts with which you contemplate entering the unmapped maze beyond. My best wish for you, each one of you, is that you take as your chief clue to that maze the lonely impulse of delight that tells you who you are. You have earned the right to trust it. Let your investiture today be the sign and seal of that right in your own eyes.

THUMBS OUT

By RUTH SHEPHERD, '62

ABOUT THE AUTHOR: After her graduation in 1962, Ruth joined the American National Red Cross and was assigned to Korea for a year with the Red Cross Clubmobile program. Then she hitch-hiked her way around the world, arriving home at Christmas this year. This spring she is "taking a look at my own country," with an Israeli girl whom she met last year.



Ever felt like a fly on fly-paper

DESPITE initial apprehensions and a queer feeling of ineptness—is it really the gauche act of wagging one's thumb which makes a successful hitch hiker? —my auto-stopping career was launched at the Cairo end of the desert road to Alexandria, Egypt. My comrade-in-comedy was a California girl with whom I had worked during my year with the American Red Cross in Korea.

Neither of us felt confident of what we were doing even with all the assurances of fellow-travelers from the Youth Hostel in Cairo. "Hitching this stretch is easier, faster and better than taking an express bus!" they said. So throwing caution to the winds and many accusing glances at each other, we dragged our suitcases the eight or ten blocks to the bus stop and wormed in among the press of dark-eyed Egyptians boarding the local bus.

It was wrapped in the many-tentacled throngs on Egyptian buses that we learned some of the subtle arts of self-defense. If one stands facing a seated WOMAN, has a large purse hanging from one shoulder, a projected elbow protecting the other side, and steps back to slowly shift one's weight onto the toe of any oppressor from the rear, one can attain the status of "untouchable"—a most valued state in a touchy crowd.

On this particular morning we quickly accustomed the jostling mass to our presence on the bus and some-



And
with
a little bit of luck ---

to stop. The spot should be free from traffic-hazard curves and have a convenient stretch on which the driver can pull off the road.)

With beginner's luck we picked a perfect place, though we didn't know it at the time. The first two cars passed us by; and Pat and I entertained a mild stage of panic. Picking up our suitcases, we began lurching vaguely in different directions, when out of nowhere on a nearly deserted highway appeared a middle-aged man in a business suit. He crossed over to us; we watched him come with mingled curiosity and confusion. He didn't have a car, he wasn't in a policeman's uniform, what could he want with us?

Hitch Hiker's Sprint

He speak "leettle English," he said. Could he help us? We going Alexandria? "No bus here . . . ROAD!" he repeated with increasing volume, wild from-the-heart gestures, and a pleading look in his big brown eyes. We were pretty sure of what he was trying to tell us, and we already *knew* that the bus to Alexandria traveled on the through-town road and not on this one; but how to tell this man that we knew about the bus on the other road but wanted to hitch hike on *this* road?

About the time we were winding up our explanation complete with *our* broken English, pleading eyes, and from-the-heart gestures, we were joined by a couple of young workmen, appearing also out of nowhere, plus one burro and one small, big-eyed boy. Apparently the



Hitch hiking is a lonely job ---

how at the appropriate spot on Cairo's outskirts were squeezed out onto the street, suitcases still in tow. A short walk brought us to a good spot on the highway. This I can say only in retrospect, for at the time we could only guess at the science of finding the perfect auto-stopping spot. (It must be far enough from the road junction to allow any car, traveling in the right direction, to see you but not so far that the car would have a chance to pick up too much speed to be bothered

Thumbs Out

(Continued)

man in the business suit had understood our story and our hopes to stop a car; and apparently the recent additions to the group made the same inquiries that the first man had. So the business-suit man, the workmen, the boy and the burro, and Pat and I began a three-ringed conversation of Arabic, broken-English, wild gestures and pleading looks and were about to be joined by two policemen strolling toward us from their guard shack some 50 yards away, obviously attracted by the confusion, when Praise Be! a car pulled up.

Of course the car stopped some 20 feet away from us, so I had to disentangle myself from "the group" and make the Hitch Hiker's Sprint (a 20 or 30 foot quick sprint with a heavy suitcase or rucksack, the manner in which it is done being an indication of the enthusiasm, interest, school-boy charm and desirability of the hitch hiker). I approached the opened window to ask breathlessly for a lift only to discover that this was a well-meaning middle-aged German couple who saw two girls in the midst of a growing commotion and stopped to see if anything was wrong and could they help us?

As some who knew me at Agnes Scott may recall, I was one exceedingly poor German student. But believe me, I dug up enough spoken German and sign language

to make that couple understand what we were doing on that desert road and where we wanted to go. To our great relief and joy, the driver got out and put our suitcases in the trunk and we were treated to a swift ride across the desert in a brand new Volkswagen (a new style not yet imported into the USA), complete with radio and good company. Moreover, when we reached Alexandria we were driven to the heart of the city, given a short tour and let off near the Youth Hostel. What more could anyone ask from a 10 minute wait on a highway with no money down and no money to go!

This was only my first hitch hiking experience. But it was far from the first or the last occasion when I received such kind attention from people who, whether they could or could not speak my language, went out of their way to offer me assistance and friendship. I often wonder if I would have so many fond memories and friends from other countries if I had gone the "Hilton route," to use a term of Youth Hostellers. So many people who opened their homes and hearts to me I would never have met had I traveled by plane from city to city, taken cabs to hotels, joined tourist sight-seeing groups and merely traveled without coming to know the peoples of other lands.

That Special and Different World

There are so many people I could describe, like an old Ceylonese man who took us to his shop, fed us a meal and gave us our first lesson in eating with the fingers of our right hands (the only courteous way to eat in some sections of Ceylon and India); the Indian woman who met us on a train and took us home to stay with her family for two days; the Syrian U.N. doctor who gave us a lift to Damascus, showed us his city and gave us a valuable insight into the Arab-Israel problems. There must have been at least one such amazingly beautiful experience a day for the entire nine months of my travels.

For my time and effort, traveling by auto-stopping, bus, third class train and hiking, staying in Youth Hostels, cheap hotels or camping out, and being receptive to friendships of peoples in all walks of life with assorted dress, languages and customs is the most exhilarating, happiest way to see the world that any person could dream of doing! If it's sometimes hard to live with different customs, eat strange foods, and learn smatterings of the language of each new country, it is harder still to even think of visiting and leaving a country without discovering the peoples' courtesies, their unique foods and ways, without making a friend to put that special and different world into a personal focus for you.



This is the hitch in hiking.

Miss McKinney

By JAMES ROSS MCCAIN

A LITTLE more than ten years ago, when the beloved Dr. Mary Frances Sweet left us, I was given the privilege of accompanying the body to Syracuse, N.Y., and of holding a service there for her friends. I asked Miss McKinney, "What shall I say for the occasion?" Without a moment's hesitation she replied, "Don't try to eulogize. Just tell the facts, and by all means don't make it sad." With these suggestions from her still in mind, I am glad to give Agnes Scott alumnae some recollections about our very remarkable Miss McKinney herself.

Only a few months ago, I was reading the Minutes of the Board of Trustees for Agnes Scott Institute, as it then was named; and I came across this item recorded in the spring of 1891: "On motion Miss Louise McKinney, of Farmville, Va., was elected Professor of English, at a salary of \$800 per year." That was really a very good salary for that day. (When I first taught school in 1903, my salary was only \$675 per year.) However, Agnes Scott Institute was not able to give much increase in salaries. When I came to the College, twenty-four years after Miss McKinney, she was then getting only \$1,000, and this did not include room and board. After the death of Colonel George W. Scott, who gave so generously, the institution had lean years; and when I came in 1915, its total assets of every kind were only \$450,000, and there was a debt of \$65,000. This explains the slowness in salary increases.

The McKinney Room

In addition to her teaching, Miss McKinney had many other duties. She was a chaperone and house mother. She served as Registrar, and some of the best records we have had in seventy-six years are those which she kept. She was Chairman of the Admission Committee for many years. When I came to the College fifty years ago, Dr. Gaines, who was President, wanted me to get really acquainted with the life of Agnes Scott, so he suggested, "I'll appoint you as a member of the Admission Committee, and you will learn more from Miss McKinney than in any other way." I found this to be entirely true.

It was just fun to watch her work. She was very strict. In a day when the catalogues of most institutions were mere window dressing, she insisted that the Agnes Scott publication must be taken literally. If it stated



Miss McKinney on her 95th birthday anniversary.

that "Macbeth" were required, it would never do to offer "Hamlet." If four books of "Caesar" were required, pages from Sallust could not be used. It was such meticulous care that won for Agnes Scott a great reputation for fine, dependable work. It was tough on the students; but, when the institution claimed in 1906 to be a *college*, it was immediately admitted to membership in the Southern Association of Schools and Colleges, the first college or university in Georgia to have this honor. Miss McKinney had a large part in this.

In 1891 the west end of Main Building was a chapel. In 1906 Rebekah Scott Hall was erected, and the Chapel was located there. After that, the west end of Main was divided into classrooms, and Room 42, the southwest corner of the first floor, where Miss McKinney taught, became a legend. Thousands of students found inspiration there, and Room 42 is now named The McKinney Room. It is appropriate that her portrait should hang in the room now, just over the point where her desk stood and where she presided for so long.

Miss McKinney had graduated from State Teachers College in Farmville, Virginia, but it did not confer degrees. She had planned to go to Vassar to complete work for the B.A. degree, but the call from Agnes Scott caused her to defer the plan, and she never seemed to have time to secure a degree. She was the only professor, man or woman, of my acquaintance who was the head of a major department in what came to be a major college, who had no degree and who did not need one. She might have had an honorary doctorate, but she said, "No." She was largely self-educated, with an extraordi-

(Continued on next page)

Miss McKinney *(Continued)*

nary capacity to read and to interpret good literature. It is quite right that she should have been honored with the establishing of "The McKinney Book Award," given annually to the student who acquires the best collection of books and who owns them intellectually as well as physically.

Miss McKinney had a genius for friendship. This was shown most clearly in her long association with Dr. Mary F. Sweet, who came to Agnes Scott in 1908 as college physician. The two were immediately attracted to each other. David and Jonathan never had closer ties. They roomed together in the old White House for years. Today when one teacher may have a whole house to herself, it is hard to understand how two full professors would share one small room and think nothing of it. When Miss McKinney and Dr. Sweet moved to 165 South Candler Street and finally had at least a whole cottage, they were most delighted.

Miss McKinney never had an opportunity to be thrown much with children, but they seemed strangely attracted to her. For ten years, I and my family lived next door to Miss McKinney, Dr. Sweet, and later "Mr. Fred," brother of Dr. Sweet; and they spoiled my children. My youngsters would run away at any time just to get next door. On one occasion, Miss McKinney, with great dignity, brought over one of our daughters who had very wet hair and not a stitch of clothing. She had been taking a bath at home and was suddenly overcome with great longing "to see Miss Kinney."

That Lovely White-haired Woman

Students were often afraid of her when they came into her classes for the first time. Her bright blue eyes seemed almost to emit sparks when she stirred, and she could be stern when there was misconduct or poor work. However, her students nearly always came to love her. During our recent 75th Anniversary Campaign, it was my privilege to visit more than thirty cities in all parts of the country, and in each there were alumnae asking about Miss McKinney and sending their love to her.

She was a very striking-looking member of our faculty. Even from her early days, she had beautiful white hair. She always dressed neatly and was vigorous in movement and attitude. She rarely went to professional meetings away from the campus, for they seemed tiresome to her; but, whenever she did so, many would inquire, "Who is that lovely white-haired woman?"

When she and Dr. Sweet retired, it was upon our special insistence that they continued to live on the campus. After the death of Dr. Sweet, Miss McKinney felt that the College ought to have the use of the cottage, and several times she spoke of moving. I, and later Dr. Alston, assured her always that there could not be any possible use of the cottage which would compare with the value of having her live in it. The cottage at 165 South Candler came to be a favorite stopping place for returning alumnae and other friends. She recognized immediately an amazing number of the old-timers and could recall for many of them incidents of their college days.

While she would never write articles, she spent a good deal of time in compiling information about the early days of the College, especially the dates and development of special Agnes Scott events such as the origin of Blackfriars, the earliest college newspaper, the Black Cat, and other traditions. It is fortunate that Edna Hanley Byers, the College Librarian, has preserved some of these papers which Miss McKinney gave her.

It was interesting to hear her talk of politics. Her brother, Mr. C. D. McKinney, a very fine Decatur citizen, was an ardent Democrat, and she felt in loyalty to him that she also must vote that ticket. But she had a hard time on various occasions trying to make excuses for one or another of the local or national leaders.

Seventy-four Years

She was an earnest Christian but was timid in any outward expression of it. I never heard her lead in public prayer. She loved the Decatur Presbyterian Church. At her death, she was the oldest member of the congregation and had been a member longer than anyone else. She took great pride in the number of Agnes Scotters who went into full-time Christian service from that Church. When I visited her, she always wanted a word of prayer together before I left. She always wanted members of the Session of the Church to come and hold the Lord's Supper with her.

Miss McKinney shared with us seventy-four of the seventy-six years of the life of Agnes Scott. There can never be another such influence. No single person now, however remarkable, could touch a whole community as she did. She came at just the right time to set her impress on the standards and ideals of the young institution. We do not lose a founder like her. She is away from us, and we miss her, but her life is hid in the hearts of so many Agnes Scotters that she still lives in spirit among us. What a blessing!

THE
PLIGHT
of the HUMANITIES







Amidst great
material well-being,
our culture stands in danger
of losing its very soul.



WITH the greatest economic prosperity ever known by Man;
With scientific accomplishments unparalleled in human history;

With a technology whose machines and methods continually revolutionize our way of life:

We are neglecting, and stand in serious danger of losing, our culture's very soul.

This is the considered judgment of men and women at colleges and universities throughout the United States—men and women whose life's work it is to study our culture and its "soul." They are scholars and teachers of the humanities: history, languages, literature, the arts, philosophy, the history and comparison of law and religion. Their concern is Man and men—today, tomorrow, throughout history. Their scholarship and wisdom are devoted to assessing where we humans are, in relation to where we have come from—and where we may be going, in light of where we are and have been.

Today, examining Western Man and men, many of them are profoundly troubled by what they see: an evident disregard, or at best a deep devaluation, of the things that refine and dignify and give meaning and heart to our humanity.

HOW IS IT NOW with us?" asks a group of distinguished historians. Their answer: "Without really intending it, we are on our way to becoming a dehumanized society."

A group of specialists in Asian studies, reaching essentially the same conclusion, offers an explanation:

"It is a truism that we are a nation of activists, problem-solvers, inventors, would-be makers of better mousetraps. . . . The humanities in the age of super-science and super-technology have an increasingly difficult struggle for existence."

"Soberly," reports a committee of the American Historical Association, "we must say that in American society, for many generations past, the prevailing concern has been for the conquest of nature, the production of material goods, and the development of a viable system of democratic government. Hence we have stressed the sciences, the application of science through engineering, and the application of engineering or quantitative methods to the economic and political problems of a prospering republic."

The stress, the historians note, has become even more intense in recent years. Nuclear fission, the Communist threat, the upheavals in Africa and Asia, and the invasion of space have caused our concern with "practical" things to be "enormously reinforced."

Says a blue-ribbon "Commission on the Humanities," established as a result of the growing sense of unease about the non-scientific aspects of human life:

"The result has often been that our social, moral, and aesthetic development lagged behind our material advance. . . .

"The state of the humanities today creates a crisis for national leadership."

THE CRISIS, which extends into every home, into every life, into every section of our society, is best observed in our colleges and universities. As both mirrors and creators of our civilization's attitudes, the colleges and universities not only reflect what is happening throughout society, but often indicate what is likely to come.

Today, on many campuses, science and engineering are in the ascendency. As if in consequence, important parts of the humanities appear to be on the wane.

Scientists and engineers are likely to command the best job offers, the best salaries. Scholars in the humanities are likely to receive lesser rewards.

Scientists and engineers are likely to be given financial grants and contracts for their research—by government agencies, by foundations, by industry. Scholars in the humanities are likely to look in vain for such support.

Scientists and engineers are likely to find many of the best-qualified students clamoring to join their ranks. Those in the humanities, more often than not, must watch helplessly as the talent goes next door.

Scientists and engineers are likely to get new buildings, expensive equipment, well-stocked and up-to-the-minute libraries. Scholars in the humanities, even allowing for their more modest requirements of physical facilities, often wind up with second-best.

Quite naturally, such conspicuous contrasts have created jealousies. And they have driven some persons in the humanities (and some in the sciences, as well) to these conclusions:

1) The sciences and the humanities are in mortal

competition. As science thrives, the humanities must languish—and vice versa.

2) There are only so many physical facilities, so much money, and so much research and teaching equipment to go around. Science gets its at the expense of the humanities. The humanities' lot will be improved only if the sciences' lot is cut back.

To others, both in science and in the humanities, such assertions sound like nonsense. Our society, they say, can well afford to give generous support to *both* science and the humanities. (Whether or not it will, they admit, is another question.)

A committee advising the President of the United States on the needs of science said in 1960:

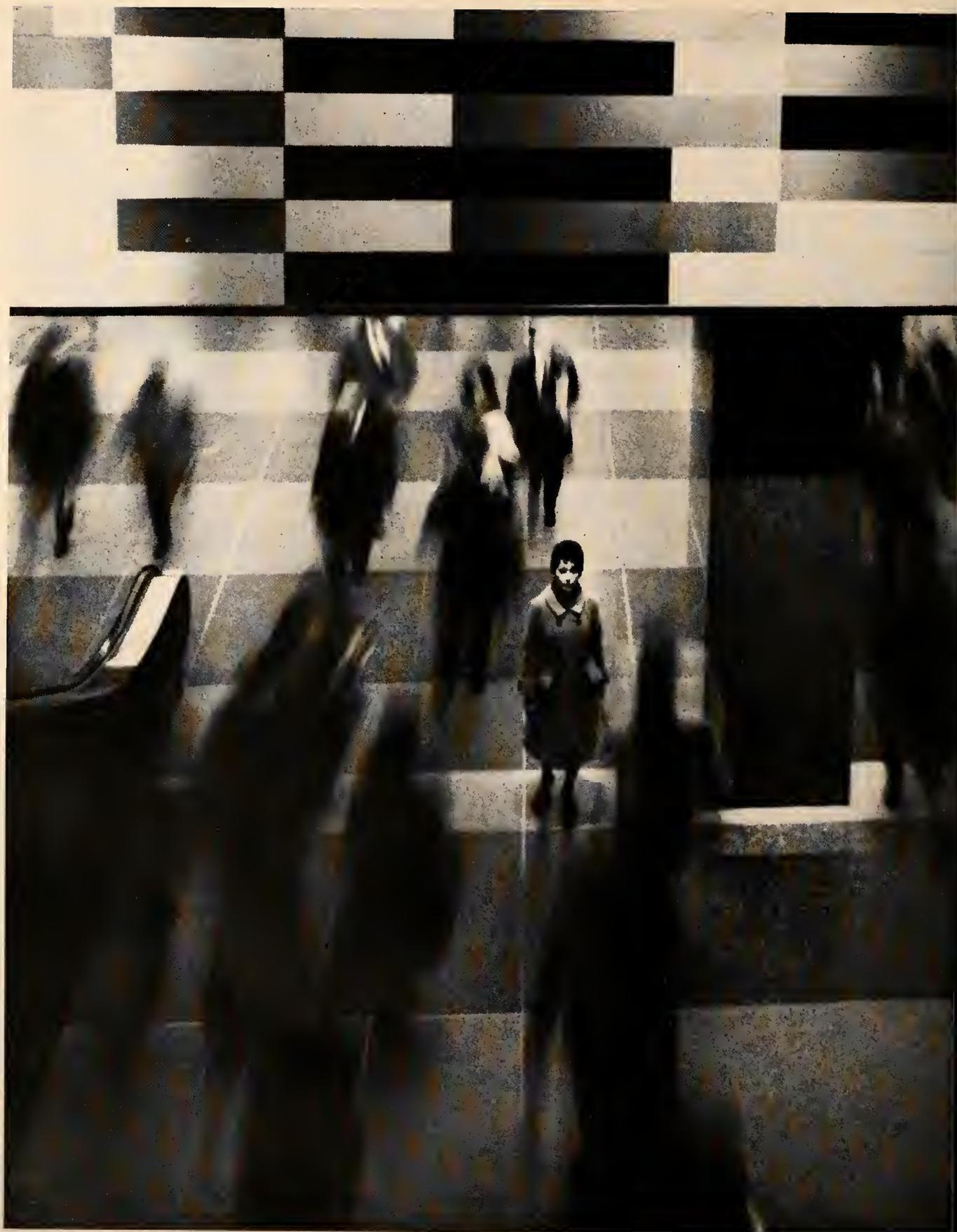
". . . We repudiate emphatically any notion that science research and scientific education are the only kinds of learning that matter to America. . . . Obviously a high civilization must not limit its efforts to science alone. Even in the interests of science itself, it is essential to give full value and support to the other great branches of Man's artistic, literary, and scholarly activity. The advancement of science must not be accomplished by the impoverishment of anything else. . . ."

The Commission on the Humanities has said:

"Science is far more than a tool for adding to our security and comfort. It embraces in its broadest sense all efforts to achieve valid and coherent views of reality; as such, it extends the boundaries of experience and adds new dimensions to human character. If the interdependence of science and the humanities were more generally understood, men would be more likely to become masters of their technology and not its unthinking servants."

None of which is to deny the existence of differences between science and the humanities, some of which are due to a lack of communication but others of which come from deep-seated misgivings that the scholars in one vineyard may have about the work and philosophies of scholars in the other. Differences or no, however, there is little doubt that, if Americans should choose to give equal importance to both science and the humanities, there are enough material resources in the U.S. to endow both, amply.

THUS FAR, however, Americans have not so chosen. Our culture is the poorer for it.





ROBERT PHILLIPS



the humanities' view:

Mankind
is nothing
without
individual
men.

“Composite man, cross-section man, organization man, status-seeking man are not here. It is still one of the merits of the humanities that they see man with all his virtues and weaknesses, including his first, middle, and last names.”

DON CAMERON ALLEN



WHY SHOULD an educated but practical American take the vitality of the humanities as his personal concern?

What possible reason is there for the business or professional man, say, to trouble himself with the present predicament of such esoteric fields as philosophy, exotic literatures, history, and art?

In answer, some quote Hamlet:

What is a man

If his chief good and market of his time

Be but to sleep and feed? a beast, no more.

Others, concerned with the effects of science and technology upon the race, may cite Lewis Mumford:

“... It is now plain that only by restoring the human personality to the center of our scheme of thought can mechanization and automation be brought back into the services of life. Until this happens in education, there is not a single advance in science, from the release of nuclear energy to the isolation of DNA in genetic inheritance, that may not, because of our literally absent-minded automation in applying it, bring on disastrous consequences to the human race.”

Says Adlai Stevenson:

“To survive this revolution [of science and technology], education, not wealth and weapons, is our best hope—that largeness of vision and generosity of spirit which spring from contact with the best minds and treasures of our civilization.”

THE COMMISSION on the Humanities cites five reasons, among others, why America's need of the humanities is great:

“1) All men require that a vision be held before them, an ideal toward which they may strive. Americans need such a vision today as never before in their history. It is both the dignity and the duty of humanists to offer their fellow-countrymen whatever understanding can be attained by fallible humanity of such enduring values as justice, freedom, virtue, beauty, and truth. Only thus do we join ourselves to the heritage of our nation and our human kind.

“2) Democracy demands wisdom of the average man. Without the exercise of wisdom free institutions

and personal liberty are inevitably imperiled. To know the best that has been thought and said in former times can make us wiser than we otherwise might be, and in this respect the humanities are not merely our, but the world's, best hope.

"3) . . . [Many men] find it hard to fathom the motives of a country which will spend billions on its outward defense and at the same time do little to maintain the creative and imaginative abilities of its own people. The arts have an unparalleled capability for crossing the national barriers imposed by language and contrasting customs. The recently increased American encouragement of the performing arts is to be welcomed, and will be welcomed everywhere as a sign that Americans accept their cultural responsibilities, especially if it serves to prompt a corresponding increase in support for the visual and the liberal arts. It is by way of the humanities that we best come to understand cultures other than our own, and they best to understand ours.

"4) World leadership of the kind which has come upon the United States cannot rest solely upon superior force, vast wealth, or preponderant technology. Only the elevation of its goals and the excellence of its conduct entitle one nation to ask others to follow its lead. These are things of the spirit. If we appear to discourage creativity, to demean the fanciful and the beautiful, to have no concern for man's ultimate destiny—if, in short, we ignore the humanities—then both our goals and our efforts to attain them will be measured with suspicion.

"5) A novel and serious challenge to Americans is posed by the remarkable increase in their leisure time. The forty-hour week and the likelihood of a shorter one, the greater life-expectancy and the earlier ages of retirement, have combined to make the blessing of leisure a source of personal and community concern. 'What shall I do with my spare time' all-too-quickly becomes the question 'Who am I? What shall I make of my life?' When men and women find nothing within themselves but emptiness they turn to trivial and narcotic amusements, and the society of which they are a part becomes socially delinquent and potentially unstable. The humanities are the immemorial answer to man's questioning and to his need for self-expression; they are uniquely equipped to fill the 'abyss of leisure.' "

The arguments are persuasive. But, aside from the

scholars themselves (who are already convinced), is anybody listening? Is anybody stirred enough to do something about "saving" the humanities before it is too late?

"Assuming it considers the matter at all," says Dean George C. Branam, "the population as a whole sees [the death of the liberal arts tradition] only as the overdue departure of a pet dinosaur.

"It is not uncommon for educated men, after expressing their overwhelming belief in liberal education, to advocate sacrificing the meager portion found in most curricula to get in more subjects related to the technical job training which is now the principal goal. . . .

"The respect they profess, however honestly they proclaim it, is in the final analysis superficial and false: they must squeeze in one more math course for the engineer, one more course in comparative anatomy for the pre-medical student, one more accounting course for the business major. The business man does not have to know anything about a Beethoven symphony; the doctor doesn't have to comprehend a line of Shakespeare; the engineer will perform his job well enough without ever having heard of Machiavelli. The unspoken assumption is that the proper function of education is job training and that alone."

Job training, of course, is one thing the humanities rarely provide, except for the handful of students who will go on to become teachers of the humanities themselves. Rather, as a committee of schoolmen has put it, "they are fields of study which hold values for all human beings regardless of their abilities, interests, or means of livelihood. These studies hold such values for all men precisely because they are focused upon universal qualities rather than upon specific and measurable ends. . . . [They] help man to find a purpose, endow him with the ability to criticize intelligently and therefore to improve his own society, and establish for the individual his sense of identity with other men both in his own country and in the world at large."

IS THIS reason enough for educated Americans to give the humanities their urgently needed support?

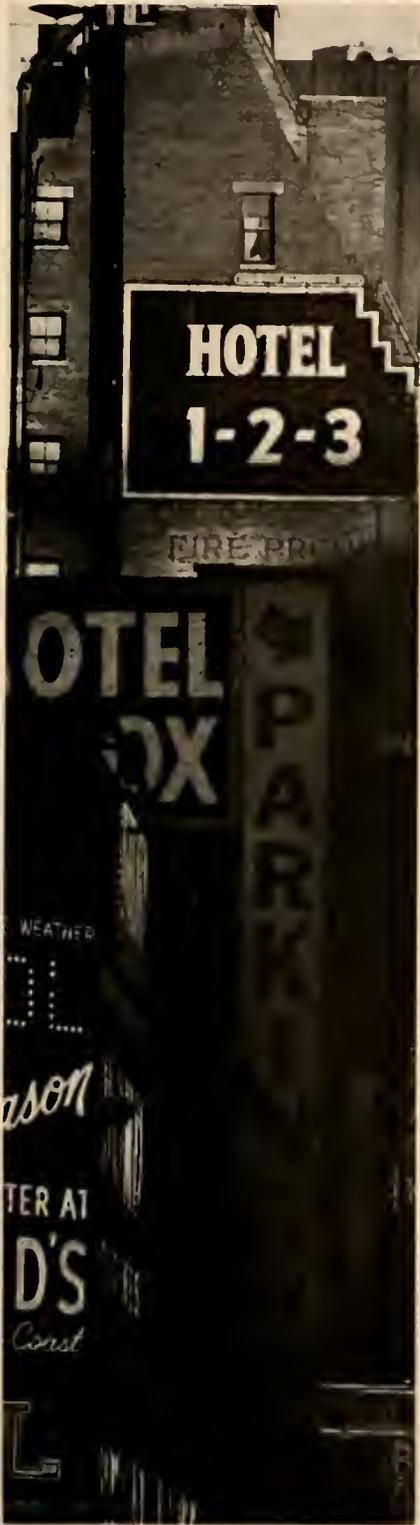
☀ The humanities: "Our lives are

"Upon the humanities depend the national ethic and morality. . .



the substance they are made of.”

*... the national use of our
environment and our material accomplishments.”*



*... the national aesthetic and
beauty or lack of it ...*



ROBERT PHILLIPS

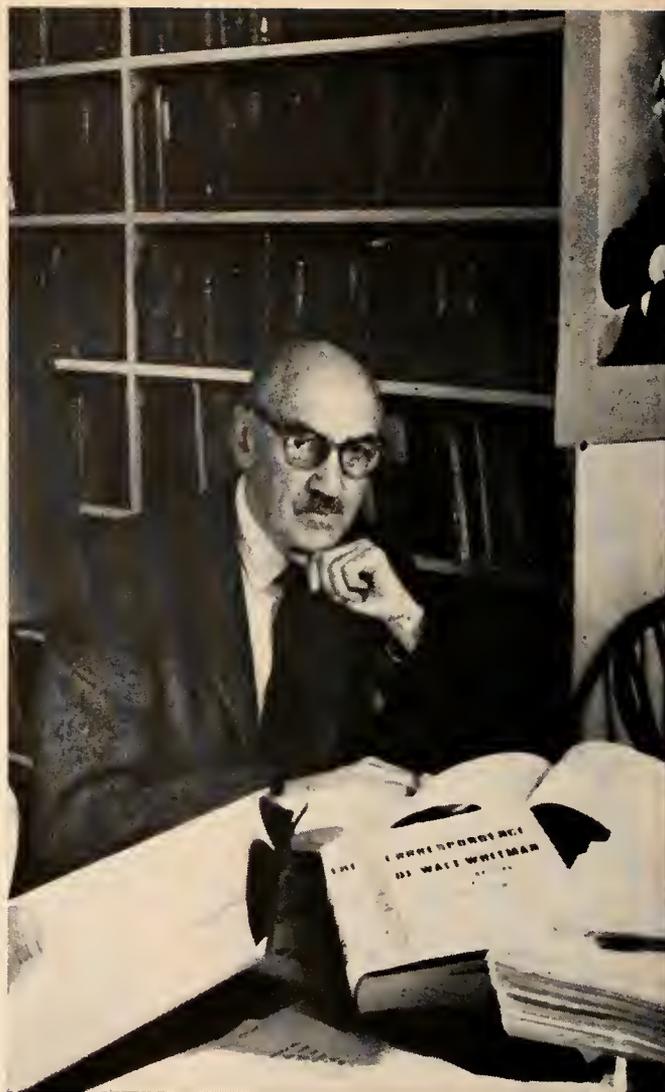
☀ “A million-dollar project without a million dollars”

THE CRISIS in the humanities involves people, facilities, and money. The greatest of these, many believe, is money. With more funds, the other parts of the humanities' problem would not be impossible to solve. Without more, they may well be.

More money would help attract more bright students into the humanities. Today the lack of funds is turning many of today's most talented young people into more lucrative fields. "Students are no different from other people in that they can quickly observe where the money is available, and draw the logical conclusion as to which activities their society considers important," the Commission on the Humanities observes. A dean puts it bluntly: "The bright student, as well as a white rat, knows a reward when he sees one."

More money would strengthen college and university faculties. In many areas, more faculty members are needed urgently. The American Philosophical Association, for example, reports: ". . . Teaching demands will increase enormously in the years immediately to come. The result is: (1) the quality of humanistic teaching is now in serious danger of deteriorating; (2) qualified teachers are attracted to other endeavors; and (3) the progress of research and creative work within the humanistic disciplines falls far behind that of the sciences."

More money would permit the establishment of new scholarships, fellowships, and loans to students.



More money would stimulate travel and hence strengthen research. "Even those of us who have access to good libraries on our own campuses must travel far afield for many materials essential to scholarship," say members of the Modern Language Association.

More money would finance the publication of long-overdue collections of literary works. Collections of Whitman, Hawthorne, and Melville, for example, are "officially under way [but] face both scholarly and financial problems." The same is true of translations of foreign literature. Taking Russian authors as an example, the Modern Language Association notes: "The major novels and other works of Turgenev, Gogol, Dostoevsky, Tolstoy, and Chekhov are readily available, but many of the translations are inferior and most editions lack notes and adequate introduc-



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THUS PROFESSOR GAY WILSON ALLEN, one of the editors, describes the work on a complete edition of the writings of Walt Whitman. Because of a lack of sufficient funds, many important literary projects are stalled in the United States. One indication of the state of affairs: the works of only two American literary figures—Emily Dickinson and Sidney Lanier—are considered to have been collected in editions that need no major revisions.

torical Association says, “our historians too often have shown themselves timid and pedestrian in approach, dull and unimaginative in their writing. Yet these are vices that stem from public indifference.”

More money would enable some scholars, now engaged in “applied” research in order to get funds, to undertake “pure” research, where they might be far more valuable to themselves and to society. An example, from the field of linguistics: Money has been available in substantial quantities for research related to foreign-language teaching, to the development of language-translation machines, or to military communications. “The results are predictable,” says a report of the Linguistics Society of America. “On the one hand, the linguist is tempted into subterfuge—dressing up a problem of basic research to make it look like applied research. Or, on the other hand, he is tempted into applied research for which he is not really ready, because the basic research which must lie behind it has not yet been done.”

More money would greatly stimulate work in archaeology. “The lessons of Man’s past are humbling ones,” Professor William Foxwell Albright, one of the world’s leading Biblical archaeologists, has said. “They are also useful ones. For if anything is clear, it is that we cannot dismiss any part of our human story as irrelevant to the future of mankind.” But, reports the Archaeological Institute of America, “the knowledge of valuable ancient remains is often permanently lost to us for the lack of as little as \$5,000.”

tions. . . . There are more than half a dozen translations of *Crime and Punishment*. . . . but there is no English edition of Dostoevsky’s critical articles, and none of his complete published letters. [Other] writers of outstanding importance. . . . have been treated only in a desultory fashion.”

More money would enable historians to enter areas now covered only adequately. “Additional, more substantial, or more immediate help,” historians say, is needed for studies of Asia, Russia, Central Europe, the Middle East, and North Africa; for work in intellectual history; for studying the history of our Western tradition “with its roots in ancient, classical, Christian, and medieval history”; and for “renewed emphasis on the history of Western Europe and America.” “As modest in their talents as in their public position,” a committee of the American His-

MORE MONEY: that is the great need. But where will it come from? Science and technology, in America, owe much of their present financial strength—and, hence, the means behind their spectacular accomplishments—to the Federal government. Since World War II, billions of dollars have flowed from Washington to the nation's laboratories, including those on many a college and university campus.

The humanities have received relatively few such dollars, most of them earmarked for foreign language projects and area studies. One Congressional report showed that virtually all Federal grants for academic facilities and equipment were spent for science; 87 percent of Federal funds for graduate fellowships went to science and engineering; by far the bulk of Federal support of faculty members (more than \$60 million) went to science; and most of the Federal money for curriculum strengthening was spent on science. Of \$1.126 billion in Federal funds for basic research in 1962, it was calculated that 66 percent went to the physical sciences, 29 percent to the life sciences, 3 percent to the psychological sciences, 2 percent to the social sciences, and 1 percent to "other" fields. (The figures total 101 percent because fractions are rounded out.)

The funds—particularly those for research—were appropriated on the basis of a clearcut *quid pro quo*: in return for its money, the government would get research results plainly contributing to the national welfare, particularly health and defense.

With a few exceptions, activities covered by the humanities have not been considered by Congress to contribute sufficiently to "the national welfare" to qualify for such Federal support.

IT IS on precisely this point—that the humanities are indeed essential to the national welfare—that persons and organizations active in the humanities are now basing a strong appeal for Federal support.

The appeal is centered in a report of the Commission on the Humanities, produced by a group of distinguished scholars and non-scholars under the chairmanship of Barnaby C. Keeney, the president of Brown University, and endorsed by organization after organization of humanities specialists.

"Traditionally our government has entered areas

where there were overt difficulties or where an opportunity had opened for exceptional achievement," the report states. "The humanities fit both categories, for the potential achievements are enormous while the troubles stemming from inadequate support are comparably great. The problems are of nationwide scope and interest. Upon the humanities depend the national ethic and morality, the national aesthetic and beauty or the lack of it, the national use of our environment and our material accomplishments. . . .

"The stakes are so high and the issues of such magnitude that the humanities must have substantial help both from the Federal government and from other sources."

The commission's recommendation: "the establishment of a National Humanities Foundation to parallel the National Science Foundation, which is so successfully carrying out the public responsibilities entrusted to it."

SUCH A PROPOSAL raises important questions for Congress and for all Americans.

Is Federal aid, for example, truly necessary? Cannot private sources, along with the states and municipalities which already support much of American higher education, carry the burden? The advocates of Federal support point, in reply, to the present state of the humanities. Apparently such sources of support, alone, have not been adequate.

Will Federal aid lead inevitably to Federal control? "There are those who think that the danger of

*"Until they want to,
it won't be done."*



BARNABY C. KEENEY (opposite page), university president and scholar in the humanities, chairs the Commission on the Humanities, which has recommended the establishment of a Federally financed National Humanities Foundation. Will this lead to Federal interference? Says President Keeney: "When the people of the U.S. want to control teaching and scholarship in the humanities, they will do it regardless of whether there is Federal aid. Until they want to, it won't be done."



ROBERT PHILLIPS

Federal control is greater in the humanities and the arts than in the sciences, presumably because politics will bow to objective facts but not to values and taste," acknowledges Frederick Burkhardt, president of the American Council of Learned Societies, one of the sponsors of the Commission on the Humanities and an endorser of its recommendation. "The plain fact is that there is *always* a danger of external control or interference in education and research, on both the Federal and local levels, in both the public and private sectors. The establishment of institutions and procedures that reduce or eliminate such interference is one of the great achievements of the democratic system of government and way of life."

Say the committeemen of the American Historical Association: "A government which gives no support at all to humane values may be careless of its own destiny, but that government which gives too much support (and policy direction) may be more dangerous still. Inescapably, we must somehow increase the prestige of the humanities and the flow of funds. At the same time, however grave this need, we must safeguard the independence, the originality, and the freedom of expression of those individuals and those groups and those institutions which are concerned with liberal learning."

Fearing a serious erosion of such independence, some persons in higher education flatly oppose Federal support, and refuse it when it is offered.

Whether or not Washington does assume a role in financing the humanities, through a National Humanities Foundation or otherwise, this much is certain: the humanities, if they are to regain strength in this country, must have greater understanding, backing, and support. More funds from private sources are a necessity, even if (perhaps *especially* if) Federal money becomes available. A diversity of sources of funds can be the humanities' best insurance against control by any one.

Happily, the humanities are one sector of higher education in which private gifts—even modest gifts—can still achieve notable results. Few Americans are wealthy enough to endow a cyclotron, but there are many who could, if they would, endow a research fellowship or help build a library collection in the humanities.

IN BOTH public and private institutions, in both small colleges and large universities, the need is urgent. Beyond the campuses, it affects every phase of the national life.

This is the fateful question:

Do we Americans, amidst our material well-being, have the wisdom, the vision, and the determination to save our culture's very soul?

The report on this and the preceding 15 pages is the product of a cooperative endeavor in which scores of schools, colleges, and universities are taking part. It was prepared under the direction of the group listed below, who form EDITORIAL PROJECTS FOR EDUCATION, a non-profit organization

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Brown University

*

CORBIN GWALTNEY
Executive Editor

JOHN A. CROWL
Associate Editor

DEATHS

Faculty

Miss Muriel Harn, professor emeritus of German and Spanish, January 26, 1965.
Miss Louise McKinney, professor emeritus of English, January 26, 1965.

Institute

Hattie Erwin Perkins (Mrs. Howell Eugene), December 12, 1964.
Maude Martin Wright (Mrs. Stobo James), June 20, 1964.

1910

Willie Clements, February 4, 1965.

1911

Mary Elizabeth Radford in January, 1965.

1912

Sina White Emerson (Mrs. Cherry L.), February 22, 1965.

1913

Florence Preston, sister of Janef Preston '21, January 3, 1965.

1916

Dr. Lochin Minor Winn, husband of Mary Bryan Winn, January 5, 1965.

1927

Luther D. Wright, husband of Mildred Cowan Wright and father of Eleanor Wright Linn '57, August 8, 1964, of a cerebral hemorrhage.

1929

Raymond A. Hogan, husband of Bertie Ferguson, May 1964.

1931

James McMullen Roberts, husband of Knoxie Nunnally Roberts, February 11, 1965.

1937

Royston Jester, Jr., father of Dorothy Jester and Helen Jester Crawford '41, January 21, 1965.

1945

Mrs. S. M. Kahn, mother of Dorothy Kahn Prunhuber, in 1964.
Mrs. L. W. Mack, mother of Martha Jane Mack Simmons, in 1964.
Lewis H. Cottongim, father of Geraldine Cottongim Richards, in 1964.

1952

John W. Finney, father of Betty Finney Kennedy, January 19, 1965.

1953

Mrs. Y. Melvin Hodges, mother of Betsy Hodges Sterman, September 1964.



Worthy Notes...

Spring Sharpens a Look at the Liberal Arts Crisis

I FIND IT DIFFICULT to concentrate on current problems in liberal arts education because the campus is calling me to come out, come out.

Decatur's and Atlanta's dogwoods are at the height of their bloom, and I've never beheld more beauty than this spring of 1965 has brought. Remember the huge old crab-apple tree in front of Sturgis Cottage? Its fragrance keeps flowing through the Alumnae Office, and I keep struggling to sit at my desk.

But I do want to explore for a moment some of the implications for Agnes Scott College and its alumnae in the so-called crisis of the liberal arts, or "The Plight of the Humanities" as the special report beginning on page 13 is titled.

It is sometimes difficult for us who were reared and educated in a liberal arts tradition to realize that such problems as this article presents could be prevalent at our own college. What responsibility do we, as both alumnae and members of the society creating these problems, have toward them?

In the first place we can become aware that they do exist—even at Agnes Scott and in each of our communities. The one looming largest for the College, regardless of the national battle between the sciences and the humanities, is the struggle to recruit and retain an excellent faculty. This is why I asked Dr. Kline, Dean of the Faculty, to write for this issue of *The Quarterly*. As he says, and as alumnae should know, "The selection of new faculty members is the most important task of the president, dean, and department chairmen in terms of the long-term well-being of the College."

In the second place, we can be and often are, as liberally educated women, those whom I term caretakers of culture in our communities. I'm using the word culture in its broadest sense, but I'm thinking of our attitudes even in the small "dailies" which add up to our lives. As one alumna expressed it, "Well, at least I've helped raise the standard of the devotionals at the Garden Club."

And in the third place, we can act in one area: we can give education in the liberal arts urgently needed financial support. If it is true that scientific education has received in recent years more than its fair share of funds, it is equally true that every national study shows, in both the

private and public sectors of the economy, ample material resources in the U.S.A. to support education in the sciences *and* in the humanities. If Americans are not adequately supporting liberal arts education, it doesn't mean that we cannot—it simply means we have not chosen so to do. Every appeal for funds to you from Agnes Scott, no matter what form it takes, is predicated upon the belief that each individual alumna will make this choice.

So, there are my three exceedingly brief comments on but a portion of the alumna's responsibility in this crisis of the liberal arts. President Lyndon Johnson said recently (as reported in *Alma Mater: Journal of the American Alumni Council*, Vol. XXXII: No. 2: March, 1965). "We have in this country today some 20 million alumni of 2500 accredited colleges and universities. The men and women who have had the benefit of a higher education have *for all of their lives*. I think, a very special responsibility, not only to the colleges from which they graduated but to the country of which they are citizens." (*Italics mine*)

Let's turn now back to the campus in spring and discover, for reassurance, that the Agnes Scott community is continually revitalizing the liberal arts. We may be beset with problems but we are by no means beleaguered by them.

Alumnae Week End, next week, will provide intellectual stimulation for alumnae in several of the humanities. Alumnae will choose to hear two among eight special lectures prepared by faculty members for us. There are two lectures in each of four fields: English (Shakespeare and Keats), philosophy (Tillich and student beliefs), science (chemistry and astronomy), and history (Biblical archeology and Europe today).

The Alumnae Association's Executive Board and The Class Council will meet to discuss alumnae responsibility to the College—and vice-versa. Then at the Annual Meeting President Alston will answer questions from alumnae about any area of this institution's particular kind of education. Even I, mired at the moment in the myriad details of preparation for Alumnae Week End, am awaiting all this goodness with anticipation!

Ann Worthy Johnson '38

The Library



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AGNES
SCOTT

What Makes Alumnae Run? . . . see page 6

ALUMNAE QUARTERLY SUMMER 1965





THE ALUMNAE QUARTERLY

VOL. 43, NO. 4

SUMMER 1965

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ANN WORTHY JOHNSON '38, Editor
MARIANE WURST SCHAUM '63, Managing Editor
JOHN STUART MCKENZIE, Design Consultant

MEMBER OF AMERICAN ALUMNI COUNCIL

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COVER

Four Agnes Scott students interpret the 150th Psalm before the altar at Holy Innocents Episcopal Church. They are Debbie Potts '66 in the foreground; Ann Rogers '66; Mary Barnett '67 and Paula Savage '65.

PHOTO CREDITS

Front Cover, page 13, Floyd Jillson. Frontispiece, pp. 2, 6, 8, 16, 17, 18, 20, 24, 27, 29, 30, Ken Patterson. Pp. 3, 4, 5, courtesy the Agnes Scott PROFILE. Page 26, U.P.I. Page 28, Dorothy Travis Joyner '41.



Greetings as exuberant as those of freshmen mark this meeting of Eloise Lennard Smith '40 and a (purposely nameless) former classmate. Thus began a splendid 25th Reunion for the Class of 1940 on and off campus during Alumnae Week End in April.



Louisa Philpott '67 reigned over the homecoming festivities at Georgia Tech last fall as the 1964-65 Homecoming Queen.

What's Going On Here?

By MARIANE WURST SCHAUM, '63

WHEN faculty and administrative representatives went out from the college in February for Founder's Day talks to alumnae all over the country, the one consistent question they heard was, "What's happening on the campus?" Of course, it would be impossible ever to assemble a complete record of what went on at Agnes Scott during the 1964-65 academic year, but with the help of the *Agnes Scott Profile* we have been able to gather information about some of the highlights of the year. So here is what you wanted: a resumé of activities at Agnes Scott, brief and sketchy though it be!

Despite heavy teaching loads, the faculty managed to stay quite busy in extracurricular activities (and gain a few kudos in the process). Faculty publications this year include *Irony in Tom Jones* (University of Alabama Press) by Eleanor N. Hutchens '40, *Religious Strife on the Southern Frontier* (Louisiana State University) by Walter B. Posey, and Koenraad Swart's *Sense of Decadence in 19th Century France* (M. Nijhoff, P.O. Box 269, The Hague, Netherlands). All these books can be ordered from the Agnes Scott bookstore; allow at least six weeks for delivery.

Receiving the Ph.D. degree from Harvard University during the year was Jack L. Nelson, instructor in English; and Richard Hensel, Assistant Professor of Music, received the D.M.A. degree from the University of Illinois.

Melissa Cilly, Assistant Professor of Spanish, Emeritus, presented the college a very valuable collection of

materials from Spain. The collection includes items dating from 204 B.C. to the present. It is on permanent display in Buttrick Hall.

Janef N. Preston '21, Assistant Professor of English, was named "Poet of the Year" by the Atlanta Branch of the American Pen Women; and Llewellyn Wilburn '19, chairman of the physical education department, was presented the Georgia State Honor Award by the Georgia Association for Health, Physical Education, and Recreation for her outstanding work in these areas. Ferdinand Warren, head of the art department, was honored with a one-man exhibition of his paintings in the Georgia State College Art Gallery throughout the month of October. In May Mr. Warren was presented the "Atlanta Beautiful Award" by the Atlanta Beautiful Commission and Mayor Ivan Allen, Jr. for a mural he did for an Atlanta office building. Mr. Warren was also commissioned by the sophomore class to do a painting in memoriam to sophomore Laurie Bane who was killed in an automobile accident during the Christmas holidays. The painting, a beautiful still life which Mr. Warren did "with Laurie in mind," will hang in the Dana Fine Arts Building and was dedicated to her memory this spring in ceremonies at which Laurie's parents were present.

Other faculty and staff news includes the appointment of Mary Carrington Wilson '60 as Director of Publicity. Carrington attended Agnes Scott for two years and graduated from the University of North Caro-



Professor George P. Hayes is the Debate Team Coach. He is shown here with two of his prize debaters, Margaret Brawner '65 (seated) and Sarah Goodale '67.



Miss Florence Smith, Associate Professor of History and Political Science, retired in June after thirty-six years on the faculty.



The Arts Council is a vital new campus organization. Member Cathe Centorbe '66 is shown working on her contribution for the Art Auction sponsored by the Council in October.

lina. She holds the Master's degree from Northwestern University and has done post graduate work at the Sorbonne.

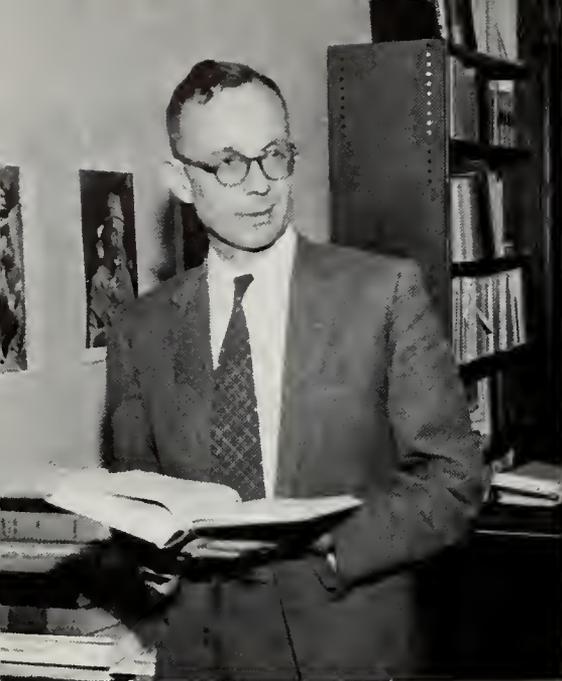
The only faculty member who retired in June is Florence E. Smith, Associate Professor of History and Political Science, who taught at Agnes Scott for 36 years. Mrs. Ethel Hatfield, dietitian for 16 years, and Mrs. Lillian McCracken, who was a member of the Dean's Staff and a senior resident for 14 years, also retired at the end of the academic year. Mrs. Roff Sims, professor of history, who came back to Agnes Scott after four years at the American College for Girls in Istanbul, has left us again, this time to become Dean of the Faculty at Sweet Briar College.

The reapportionment of the Georgia Legislature gave William Cornelius, Associate Professor of Political Science, an opportunity to get into politics. He won the Democratic party primary nomination for a seat in the legislature and was narrowly defeated by the Republican party opposition in the election. Mr. Cornelius made a name for himself in this election, and we expect to hear more about him in political news.

An innovation at Agnes Scott this year was the appointment of a consulting psychiatrist, Dr. Irene A. Phrydas, who is in private life Mrs. D. T. Papageorge, mother of Maria Papageorge '67 and sister-in-law of Evangeline Papageorge '28. Dr. Phrydas is available for conferences with students, and she is becoming an integral part of the college community.

Agnes Scott students, as always, were busy, busy people this year. One splendid new student project is The Arts Council which began the year (according to the Agnes Scott *Profile*, formerly *The Agnes Scott News*, formerly *The Agonistic*) with "thirteen talented members, four advisors, ten represented organizations, a hundred original plans—but, alas, only 28 cents!" The Arts Council, which has as its purpose coordinating the fine arts and stimulating awareness of and participation in the arts on campus, managed during the year, however, to increase its treasury and the prestige of both the arts and the organization on campus by sponsoring (1) "Vestibule Vermilion" for the campus community and guests, which featured, among a thousand other lucrative and/or amusing items, a dramatic reading (?) by Roberta Winter '27, Associate Professor of Speech and Drama; on the spot caricature drawings by art students; home-baked goodies made by Sigma Alpha Iota (the music fraternity); a library from which could be rented "matted and ready to hang" paintings done by art students; an auction of student art work; and private studios where students could exercise their "own talents in spontaneous artistic expression via the medium of finger paint." (2) art movies followed by faculty led discussions, (3) a presentation of Dylan Thomas's play, "Under Milk Wood," (4) a calendar of fine art productions in the Atlanta area with critical articles on selected productions, and

(Continued on next page)



Koenraad Swart, Associate Professor of History, saw the fruits of years of research and work this spring with the publication of his book on 19th century France.



Dr. and Mrs. Alston (Madelaine Dunseith '28) chat with Day Morecock '67, president of the Sophomore Class, and her parents during Sophomore Parents Week End.

What's Going On Here? (Continued)

(5) chapel programs featuring student drama, poetry, short stories and dance.

Many students were also active participants, as individuals, in an effort to bring about understanding and communication between the races. Christian Association's program for the year included fostering Inter Collegiate Council where students from all Atlanta colleges and universities discussed current issues, conferences in which white and Negro students participated, and a three-day exchange program with Atlanta's Spelman College (named for Laura Spelman Rockefeller), a small, independent, liberal arts college for Negro women affiliated with the Baptist Church. Christian Association also sponsored a tutorial project in which Agnes Scott students acted as tutors for white and Negro elementary school students, and a project for clearing a playground which was equipped by the city for use by Negro children.

In April the Harvard University debating team visited the campus to debate with the Agnes Scott team on the topic, "Resolved: That Co-Education is No Education." (Harvard, affirmative; Agnes Scott, negative.) Seniors Margaret Brawner and Jean Hoefler firmly trounced the opposition by citing evidence that "women excel men by being constitutionally stronger, healthier, smarter, and emotionally stronger." They went on to say that "women are prettier, have better figures, and are nicer, because they never swear or fight and seldom get drunk." Furthermore, "girls suffer when forced

to be educated with male dolts." Harvard just didn't have a chance against such incontestable proof of female superiority!

Other items of interest: Under the auspices of Christian Association's Vocational Guidance Chairman, Linda Marks '67, and the Alumnae Association's Vocational Guidance Chairman, Blythe Posey Ashmore '58, alumnae Jean Bailey Owen '39, Susan Coltrane Lowance '55, and Jane Guthrie Rhodes '38 came to the campus to speak to students on various aspects of seeking, getting, and keeping jobs and careers. Mortar Board sponsored an Alma Mater contest; original music and lyrics for the new school song were submitted by two people and sung by the Glee Club and the student body in convocations throughout the winter and spring quarters. No decision has been made yet, but this long needed project has been begun. In the campus mock election preceding the national election in November the Agnes Scott community gave the Johnson-Humphrey ticket 467 votes, the Goldwater-Miller ticket 294 votes. (The cry of "Fraud" from the campus's Young Conservatives was never validated by evidence.)

Several Agnes Scott students attended the Southern Literary Festival in Oxford, Miss., April 22-24 and heard talks by Eudora Welty, Robert Penn Warren, and other famous southern artists. At the Festival Katherine Bell '66 won first place in the formal essay division for her critical article, "Marianne Moore's Use of Whimsy."



The Agnes Scott-Spelman exchange program created new friendships and set the stage for all communication between white and Negro college students.



William Cornelius, Associate Professor of Political Science, was a candidate for a seat in the Georgia legislature last spring.



The Harvard Debate Team was a handsome addition to the campus scene in April, but the young men were no match for Agnes Scott beauty and brains.



Ferdinand Warren, Professor of Art, displays one of the paintings that has made him famous all over the country.

Bonnie Jo Henderson '66 was awarded an honorable mention for her short story, "Here I Raise My Ebenezer," in the Third Annual Student Literary Magazine Contest cosponsored by the *Saturday Review* and the United States National Student Association.

Fifteen seniors were elected to Phi Beta Kappa, among them alumna daughter Elizabeth McCain (Vivienne Long '37) who is the granddaughter of President Emeritus James Ross McCain. Grace Walker Winn '67, daughter of Grace Walker '41, was named Stukes Scholar for ranking first academically in her class; and Mary Brown '66, daughter of Mardia Hopper '43, won the Jennie Sentelle Houghton Scholarship which is awarded on the basis of future promise as indicated by character, personality, and scholarship. Six seniors graduated with high honor and twelve with honor.

Graduate fellowships were awarded to Elaine Orr (Woodrow Wilson) who will go to the University of Indiana, Elizabeth McCain (Fulbright) who will study at Besancon, France next year, Margaret Brawner and Johanna Logan (National Defense Education Act) both of whom are going to the University of Washington in St. Louis, and University Fellowships were awarded to Karen Moreland (University of Washington) and Lynn Maxwell (University of North Carolina).

The 1965-1966 sessions is almost here, and although plans are far from complete, there are quite a few ideas aboiling in the pot:

Orientation committee has selected two books for

incoming freshman to read this summer — Viktor Frankl's *Man's Search for Meaning* and *A Separate Peace* by John Knowles. (Have you read them?)

The Dana Fine Arts Building, an architectural gem, will be dedicated in October; and the fine arts will have the center of the stage on campus next year. A committee composed of faculty, staff, and students is already at work to mesh emphasis on the arts with the regular events scheduled on the college calendar throughout next year.

Agnes Scott has been approached by the General Electric College Bowl (NBC-TV) for an appearance next year. Although a formal invitation has not been issued, Dr. Alston has sent in tentative dates for winter and spring quarters. Eleanor Hutchens '40 is the team's coach.

Dr. and Mrs. Alston (Madeline Dunscoith '28) left July 2 for three months' study and travel in Europe. For the first time since he became president of Agnes Scott, Dr. Alston will miss the opening of college next year.

Margaret Dowe Cobb '22 has been appointed Alumnae House Manager for the 1965-1966 term. She is working as secretary in the Alumnae Office this summer.

Space is short, and so is time. The best way to find out what is going on at Agnes Scott is to pay us a visit. And by the way, Alumnae Week End next year is April 22-23. See you then?

Marybeth Little Weston '48
President, Agnes Scott Alumnae
Association, Says

Alumnae Are Insatiably Curious About The College



ABOUT THE AUTHOR: Marybeth says of her life as assistant editor of *House and Garden* magazine: "I love the place, the people, and the topics of the articles I'm writing, at long last, and the kids like their new school and Bill likes me even with circles under my eyes. . . . Will not give up ASC unless impeached."

WE who are alumnae might be described as keenly interested stockholders in this college. Our inherited shares in it and the values we continue to receive from it are of inestimable worth to each of us. But contrary to the usual stockholder doubts about management, the Executive Board of the Alumnae Association would like to convey its warmest thanks to you, the board of directors here, the Trustees and Administrative Officers of the College.

Of course, as Dr. Alston can tell you, alumnae are not merely interested stockholders; we are also vocal ones, often cancelling out one another in our letters of commendation or criticism about this or that. Nevertheless, there is a real dialogue between the alumnae of Agnes Scott and its faculty and administration, an openness born of respect and affection that is increasingly rare in academic life today. I am sure that as each of us read newspaper reports this year from all over the country about student protests against overlarge and impersonal academic worlds where teachers and students no longer know each other, or where students felt the administration permitted them no voice in decisions affecting their lives, or where academic honor systems were so insensitively flouted that outside committees had to come in to suggest guidelines, that each could not help but be grateful that Agnes Scott succeeds in retaining in a complex world a closeness and almost familial interest in the welfare of each person and each group in the college community.

The purpose of the Agnes Scott Alumnae Association is "the furtherance of the aims of the college intellectually, financially, and spiritually." It is therefore understandable that many Agnes Scott alumnae are insatiably curious about the college and its aims, its intellectual and spiritual direction, its financial needs.

By knowing more about the college we hope to improve the services we render—in exchange for the enduring personal values the college gave us and continues to give.

I would like to report briefly on some of the Alumnae Association's efforts during the past year to further the aims of the college intellectually and spiritually. Working with the Agnes Scott administration and faculty, the Association for the third year offered a series of nighttime continuing education courses to alumnae and their husbands in the greater Atlanta area. A superb and generous faculty gave of its time last fall: Dr. Eleanor N. Hutchens '40 who lectured on James Joyce, Dr. Catherine Sims, whose subject was the Cultural Background of Modern Turkey, and Dr. Paul L. Garber who gave new insights on Archaeology and Bible Study. Plans are now being made for next fall's courses.

Nationwide Scope and Vision

At the Association's request, faculty members also gave eight special lectures for alumnae on the morning of the Alumnae Luncheon in April, thereby pleasing their listeners but frustrating all who could necessarily hear only two of the eight, and who, however happy with their choices, could not help being wistful about the intellectual and spiritual fare they had to miss!

Alumnae Clubs also serve the college by keeping scattered alumnae informed and interested. During Founder's Day Week End, nine faculty and administration people visited alumnae clubs throughout the South, in Washington and New York, at the request of alumnae in those areas. (Alumnae club members in the Atlanta area gathered on campus Founder's Day to catch up with news of the college.) I would like to add that I've found it astounding to see with what alacrity

alumnae can rally when there is a chance to visit with a representative from the campus—and that “a representative” should most certainly include Trustees. If trustees, administration, and faculty members will accept such a blanket and open invitation and let the Alumnae Office know when a business or vacation trip would permit you to meet with alumnae, we promise a warm welcome.

As you may know, three of us on the Executive Board of the Alumnae Association live in the New York area; and alumnae in Boston and in California are equally interested in keeping in close touch. As is typical of our time and age, Agnes Scott alumnae are scattered all over the country, indeed throughout the world, and this adds to our interest in the college’s nationwide scope and vision.

Alumnae Association Programs

Intellectually and spiritually, alumnae-student relationships have also flourished during the past year. Over 100 greater Atlanta area alumnae have participated in the second year of the Freshman Sponsor Program. Each participating alumna has invited freshmen roommates to her home or to an event in Atlanta. The purpose of this program is twofold: to enable students to know both graduates and Atlanta better and to help alumnae know and understand the college student of today.

The Alumnae Association has also continued its long-term program of helping students vocationally. This year the emphasis has been on raising their sights to the many professions, not mere stop-gap jobs, open to college-trained women and also to encourage students to consider careers that combine successfully with marriage, since today, as you know, one half of all women college graduates in this country do eventually work outside the home because of desire or need.

Still another way in which alumnae try to keep up with the current changes, plans, and needs of Agnes Scott is through the alumnae magazine, *The Quarterly*—which, of course, also serves alumnae intellectually by publishing articles of high calibre written by alumnae and members of the faculty and administration. I would like particularly to praise Ann Worthy Johnson '38, Director of Alumnae Affairs, for her many accomplishments in drawing alumnae closer to the college. We also share her hope, in fact have all but insisted, that the *Quarterly* be a journal of alumnae and campus opinion as well as news. We are also grateful for the special newsletters that the college’s News Service publishes from time to time and hope that newsletters can be sent out more frequently.

We on the Executive Board of the Association are proud of what the Association as an organization has

tried to do to “further the aims of the college *intellectually and spiritually*,” and we are particularly proud of what alumnae are doing individually by the very lives they lead in their communities. We have accomplished less as a group in serving the college *financially*, but it is our sincere hope that we can help stimulate a higher percentage of alumnae to give annually and can raise the sights of what an individual alumna considers an adequate gift. This, as you know, is a peculiar problem for all women alumnae, not just Agnes Scott alumnae. Many tend to think in terms of “dues” rather than financial support of independent institutions of higher education, or some, for example, fail to realize that their or their husbands’ business firms may have a program of matching a contribution to higher education.

We want to continue to help, too, in the college’s Annual Giving Program by encouraging the staff charged with this to discover and use the best in techniques of fund-raising. A major portion of our most recent Board meeting and of the April Class Council meeting, attended by several class fund agents, was devoted to this subject. The consensus was that many alumnae who participate in church and civic fund-raising, or whose business and professional experience has given them a knowledge of direct mail, advertising, or public relations methods, could be a resource to tap occasionally for new approaches to an annual-giving program for Agnes Scott.

A Lovely Light

Agnes Scott’s alumnae are an intelligent and loyal group of women, many of whose lives are a testimony to the special leaven of an Agnes Scott education. The insights I have gained as president of their association this year have been humbling and inspiring. I truly believe that through informed and concerned alumnae you add strength to yourselves as trustees and through increased friendship between the Board of Trustees and the alumnae’s Executive Board, alumnae can do much more in the furtherance of the college’s best aims. We welcome your suggestions and criticisms, just as we hope you do not shudder at ours.

Those of us who knew Agnes Scott as students, who have kept close ties with the college and its alumnae, and who have also had the opportunity to know other colleges and their alumnae well, are increasingly assured that Agnes Scott stands proudly with the best. Now our challenge is to back this conviction with a little missionary spirit, both in terms of alumnae financial support and of less modesty about that lovely light hiding under a sometimes overly-regional bushel. In the furtherance of the aims of this college, intellectually, financially, and spiritually, you have our fullest cooperation.

The Emerging of a WHOLE WOMAN



ABOUT THE AUTHOR: Cathe Centorbe '66, art major from Atlanta, is one of twenty college guest editors for *Mademoiselle* magazine's August issue. Here is her delightful guidebook for freshmen, which shows why she won—it's also, for alumnae, a humorous peek into current student life. When asked about the prospect of a summer in the maze of New York's magazine world, Cathe grinned and said: "I've never been outside of Georgia except for an enlightening trip home with my roommate to Candor, N. C., city of 500. Do you think that will help my cosmopolitan image?"

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her wing.

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waiting is called MAIN

and
here
SHE
is...



your new roommate
who for the last few months has
been wondering what you would
look like

This is Registration ...



WHAT a HORROR !

a unique experience - a constructive
preparation for course selection ...
now you are in the swing of things

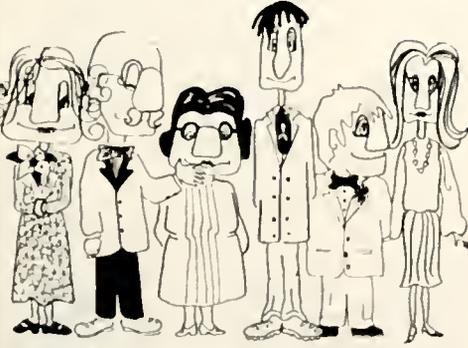
Read left to right and discover how a freshman combines brains and beauty

NAME: Cathe Centorbe
 AGE: 20 yrs. old
 COLLEGE: Agnes Scott College
 Decatur, Georgia
 GRADUATION YEAR: 1966
 MAJOR: Art
 MINOR: None
 EXTRACURRICULAR ACTIVITIES:
 Horseback riding manager
 Athletic Association Board
 Retired member of Social Council
 Associated with the Atlanta Pony Club
 JOB EXPERIENCE:
 4 years in art department (2 years as
 the head) of the Fritz Orr Camp (Atlanta)
 3 years as head of cheerleading and
 tumbling division of Fritz Orr Sports Camp
 HOME ADDRESS:
 4246 Peachtree-Dunwoody Road
 Atlanta, Georgia 30305
 PHONE: 231-3340

The Emerging of

 a WHOLE WOMAN
 a guidebook to freshmen

This  is you
 at the Atlanta Airport...
 in a mild state of PANIC

Your first taste of culture...

 the music department recital
 in honor of the freshman class
 followed by the faculty receiving line

and then -
 your first taste of WORK

 accompanied by great
 aspirations -

" Become a

 Great
 Thinker

The Emerging of a WHOLE WOMAN (Continued)

and becomes that paragon of virtue, the "well-round

to Develop a Green Thumb
in the



GREENHOUSE

(Grow your Christmas presents)

or to **CREATE**
and to



Become a famous Sculptress or painter

...then there is Phys.Ed....



to the survival of the fittest
why not try hockey
or...

This is you with an engineer



He takes you to football games...
sometimes he helps you with your math -
sometimes you help him with his English

All of a sudden, you
become aware



YOURSELF
as a
Social Being

YOU BECOME
a true



WOMAN of the WORLD
You discover soft crepe, feminine ruffles,
figured hose, little heels, false eyelashes and
you even get your ears pierced.

oman," a simultaneously academic-social creature

better still...
join the elite'



Those who ride at the Vogt Stables
and better still those who hunt foxes
with THE COUNTY HUNT CLUB

Thus:
Here you are on Saturday night...



a highly intellectual & athletic
beauty... a social sensation
in-the-making

This is you... Kicking it up
at the first social function
of the year...



a Georgia Tech rush party
(fraternity rush, of course)

It is here that you acquire a new method
of dance... the Monkey. The movements
are similar to those of an animal of the
same name - very tricky

You Even Become



a little highbrow at times...
when you make a ravishing appearance
at opening night of the OPERA

WHEN the YEAR



COMES to an END and YOU
STOP to LOOK BACK...

YOU WILL REALIZE
with great satisfaction



that
YOU HAVE EMERGED...
a Whole Woman

ABOUT THE AUTHOR: Betsy, formerly Director of the College's News Service, wrote this article on Agnes Scott's Contemporary Dance Group for the Atlanta Journal-Constitution magazine; it is reprinted with permission. We miss Betsy on campus, but our great good wishes go with her to the Southern Regional Education Board and for her free-lance writing.

They Dance at Church

By BETSY FANCHER

RELIGION and the dance were once inseparable. Through movement, man conveyed his joy, his blazing convictions and profound reverence in a tribute to the glory of God.

But as the organized church grew in power, dance lost its place in the ritual of worship. Now, however, under the leadership of Miss Kay Osborne, a stunningly beautiful blonde dancer, Agnes Scott College's dance group has brought the art again into the church where it has taken on a new and profound significance for worshippers.

In the chancels and youth halls of churches of every denomination, the Agnes Scott dancers this past term interpreted hymns, psalms, religious poems and dramas in free, spirited and reverent movement to both music and dramatic readings.

At the opening of the Ecumenical Council at St. Mark's Methodist Church, they interpreted "In Christ There Is No East Nor West." They have translated into movement the epic of Moses, the exodus, the trials, the oppression of the Israelites, the plagues, the period in the wilderness and the receiving of the Ten Commandments. They have danced to the dramatic poem, "Judas Barabas Iscariot," and conveyed the raising of Lazarus from the dead and the Crucifixion. They have interpreted most of the psalms, have evolved suites of dances for the religious seasons and have been widely hailed for their moving renditions of the familiar Christmas carols.

Their instructor, Miss Osborne, of the Physical Education Department, choreographed these original dances from the geometric shapes in stained glass windows, from religious characters and themes and the natural gestures of worship—praying hands, the sign of the cross, kneeling, genuflecting, bowing the head.

"Modern dance is an art form based on every-day movements," explains Miss Osborne. "There are no

prescribed motions. One uses the natural gestures. It's an expressive and totally unlimited art form. One is free to create many movements, to shape any design."

To the young people and their parents who think in terms of the frug and the jump, these dances have been a revelation. "Dance has degenerated so through the years, it has been so terribly abused," says Miss Osborne. "It carries a stigma—people have assumed it is a sinful pastime. Of all the art forms, the public is least oriented to the dance. Our audiences are always so surprised, so enthusiastic. It's a very significant experience for them."

It has also been a significant experience for the Agnes Scott dancers, enriching their religious lives. "What you believe in your total being shows through in motion," says Miss Osborne. "The girls love to do programs. They never say no, even though it means breaking a date or staying up all night to study for a test."

The petite instructor, who has studied with Martha Graham, Ted Shawn and Pauline Koner, shares their conviction that for the true dancer, dance and religion are inseparable.

"The arts reflect the needs, emotions, and feelings of a people at a given time and place," says Miss Osborne. "If religion is a way of life for a person, it cannot be separated from the way in which she uses her talents."

She believes, as do a growing number of other leading dance figures and college groups, that dance is a natural form of worship. "Movement communicates the true feelings of people better than words," she says. "Dance was the first communicative art—it was used by primitive man, by the Egyptians and the Greeks to express their emotions. Those who love to dance, and have been given a talent for it, should recognize it as a fine art to be used for the glory of God."



(Top) Debbie Potts expresses total exultation in a soaring leap to the music of "Joy to the World, The Lord is Come." (Lower Left) Paula Savage interprets a religious poem. (Lower Right) Two young artists bow before the altar at Holy Innocents Episcopal Church in Sandy Springs, Ga.



Analytical Tools Honed By Liberal Arts



By NANCY YONTZ LINEHAN '65

TO convey in words the interests, attitudes, and atmosphere of the life of a campus to anyone who does not live on that campus is, inevitably, to distort reality. Accurate knowledge of the Agnes Scott community comes only with living in it—in seeing the vociferous class debates on the early British novel; the ensuing (and equally vociferous) discussions on the same topic in the dining hall; the political debates in the Hub between the Democrats and the Republicans; the subsequent mock election in which the former party prevailed—all of these moments are the true image of Agnes Scott, and if we could have you with us for a year, we would leap eagerly at the opportunity. For we would have you know Agnes Scott as we do. But since this happy circumstance cannot be so, I will attempt to forge an image for you.

In a recent letter to my parents, I said that the greatest lesson which I have learned at Agnes Scott is never to fear analysis. If something is good, it can withstand the scrutiny of questioning. In the academic life of this college, we are asked to probe, to question, to analyze everything which comes into our ken. There are no holds barred in our demands on novelists and poets who are not even here to defend themselves . . . yet, and quite justly so, their works must be their only defense. We are required through our studies to form definite opinions and yet to keep our minds completely open to

conflicting evidence. The difficulty of this double demand puts one in a perilous position, yet a position which increasingly frees the student from the narrowness of a subjective viewpoint. For a student to attain full academic maturity at Agnes Scott, she must even utilize her critical capacity when, in the classroom, she is confronted with the considered opinions of learned professors.

Parents, faculty, administration, Board of Trustees, and society all assume a risk. Knowledge beyond a surface understanding may well prove a threat to existing ideas and beliefs. The student in questioning and analyzing may come up with other views which are not in agreement with traditional ones. Yet no one ever considers taking this privilege away. The risk of upheaval is balanced by the fact that independent thinking and sound judgment on the part of the student are being cultivated. Thus, in our academic life we are treated as women with the ability to make our own decisions, to use our own judgment, to assume responsibility for our own mistakes.

It becomes a natural event that the analytical tools honed by liberal arts training are also applied to the extracurricular life on the campus. It is because of the freedom to rethink the status quo that we were able to restructure student government three years ago. The channeling of the legislative and judicial responsibilities

into two separate bodies has served the campus much more effectively. The freedom to engage in analysis encourages us to rethink every aspect of self-government, not to be entirely satisfied with things as they are. At fall retreat every year, we ask student leaders to rethink their organizations under student government; to analyze what they believe to be the essence of Agnes Scott; to suspend, for the moment, the framework of organized government and to look again at the core, the essence, the *raison d'être*. Out of this close scrutiny come many constructive ideas. I would ask to be allowed to tell you of two of them: Student Curriculum Committee and Arts Council.

Student Curriculum Committee grew from the ideas of Mortar Board and Student Government in 1962-63. The purpose of the Committee is the study of present curriculum so that informed suggestions for improvement might be submitted to the faculty curriculum committee. The president of the student body appoints the chairman who then selects her committee, with the approval of the president. Students of high academic standing who represent diverse fields of concentration compose the Committee. Information made available by the National Student Association, by the Health, Education, and Welfare Department of the federal government, and by other colleges and universities with similar student committees was very helpful in the initial organization.

Students are vitally concerned with strengthening the academic effectiveness of the College through creative analysis of curriculum. Working closely with the Dean of the Faculty, Student Curriculum Committee serves as a channel for the expression of student suggestions on academic matters.

Areas in which the thought and effort of this Committee are applied include:

1. Compiling and evaluating student proposals for course changes, addition of courses, or schedule rearrangement.
2. Analysis of requirements for the degree and consideration of the possibilities of a stronger program with major and minor fields, instead of a major and related hours.
3. Examination of the independent study program.
4. Distribution of instruction booklets to facilitate pre-registration in the spring and booklets prepared in conjunction with department chairmen to aid rising juniors in the selection of majors.
5. Discussion of coordination of the Agnes Scott curriculum with that of Emory University.

Student concern for a vital, pertinent, intellectual program at Agnes Scott led to the initiation this fall quarter of one-hour-a-week non-credit study groups designed to supplement the academic curriculum in the

best interests of an informed student body. Eighty students were registered for this first venture in "education for the interested." Faculty members volunteered their time to lead in reading and discussion on two issues: "The Civil Rights Movement" and "Issues and Candidates, 1964."

The "profit" of a liberal arts education is essentially a creative and analytical reasoning capacity. The functioning of this Committee is but one example of the feeding back into the institution of this invaluable "profit."

Another committee of which I am most proud is the Arts Council formed in the fall of 1963. The membership consists of one representative from each of the fine arts organizations on campus: drama, dance, music, creative writing, the plastic arts. Its purpose is to serve as a clearing house for all activities in the arts both at Agnes Scott and in the Greater Atlanta area. Among its numerous ideas is an arts calendar, listing events to take place throughout the year. A student art exhibit room in which art work of students can be sold year round is another of the Council's plans. The establishment of a student painting rental system will allow the tumbling walls of Rebekah to be brightened with a student painting for only 50¢ a week. The Arts Council last year commissioned an Agnes Scott student to write a short story to be presented to the student body in a chapel program. The project which we hope will be in effect by winter quarter is that of bringing foreign arts films to our campus with subsequent seminars on these films led by faculty members. We feel that this project will be most edifying for Agnes Scott students and for interested people in the Greater Atlanta area. These are but a few of Art Council's ideas, and they ask only for a chance to actualize them for the benefit of the campus.

In a very short time, I have endeavored to give you some idea of the atmosphere of the Agnes Scott campus. In a word, Agnes Scott endeavors to lead in the field of education. She refuses to compromise with a sometimes ignorant world; she insists on remaining in the light of understanding through learning. I am reminded of a poem by the late friend of the College, Robert Frost. As he passes by a wood at night, he reflects:

Far in the pillared dark
Thrush music went
Almost like a call
To come into the dark and lament.
But no, I was out for stars:
I would not come in.

Editor's Note: This article is edited from a talk Nancy, President of Student Government, made to the Board of Trustees in October, 1964.

Dr. Alston posed with Jean McCurdy '64 (left) and Caryl Pearson '64 who were back for their 1st reunion.

Alumnae Week End



The Class of 1915 celebrated its 50th Reunion. Pretty and lively, the class received Agnes Scott charms as mementos of the occasion.





Donna Dugger Smith '53, Class Council Chairman, introduced reunion classes at the Alumnae Luncheon. Seated in front of the lectern were Ann Worthy Johnson '38 and Marybeth Little Weston '48.

Dr. C. Benton Kline, Jr., chatted with his former students Barbara Chambers Donnelly '64 (left) and Mary Womack '64 after his lecture on Paul Tillich's theology.



An excited and happy crowd of alumnae gathered on campus for the Alumnae Luncheon and other alumnae week end activities



Dean Emeritus S. Guerry Stukes was a smiling, familiar figure to all alumnae. Barbara Gallion (left), a member of the alumnae office staff, Gene Slack Morse '41, Regional Vice-President, and Sarah Frances McDonald '36, former Alumnae Association President, enjoyed talking with him at the luncheon.

Alumnae Week End

(Continued)



Nearly 500 alumnae enjoyed the delicious luncheon in beautiful Letitia Pate Evans Dining Hall.

The Class of 1940 was well represented at its 25th Reunion. In fact, so many members of the class were here that the photographer had to take two pictures to get them all in!



Louise Sams Hardy '41 was elected a Vice-President of the Alumnae Association at the annual meeting on April 24. "Weezie" is currently president of the Jackson, Miss., Alumnae Club.

DEATHS

Faculty

Byers M. Bachman, former treasurer of Agnes Scott College and brother of Lillie Bachman Harris '09, December 25, 1964.
Helen Marie Carlson, former member of French Department, April 18, 1965.

Institute

Stella Austin Stannard (Mrs. M. L.) March 25, 1965.
Annie Lynn Bachman McClain (Mrs. W. A.), sister of Lillie Bachman Harris '09, February 11, 1965.
Dr. Phinzy Calhoun, husband of Marion Peel Calhoun, May 9, 1965.
Alice Coffin Smith (Mrs. W. Frank), mother of Sarah Smith Merry '26, March 19, 1965.
Martha Harris Prentice (Mrs. R. H.), December 1, 1964.
Mary Elizabeth (Bessie) Jones, April 15, 1965.
Kathleen Kirkpatrick Daniel (Mrs. J. L.), mother of Kathleen Daniel Spicer '37 and Elizabeth Daniel Owens '45, May 18, 1965.

1911

Sidney Carr Mize, husband of Erma Montgomery Mize, April 26, 1965.
Mary Elizabeth Radford, January 19, 1965.

1912

Marie MacIntyre Alexander (Mrs. W. A.), mother of Marie Louise Scott O'Neill '42 and Rebekah Scott Bryan '48, January 1965.
Fannie G. Mayson Donaldson (Mrs. D. B.), sister of Annie Mayson Lynn '16, and Venice Mayson Fry '1, March 1965.

1918

Belle Bacon Cooper, sister of Cornelia Cooper '12, and Laura Cooper Christopher '16, April 28, 1965.
Lee Bond Taylor, husband of Rose Harwood Taylor, January 12, 1965.

1920

Katherine Reid, sister of Ethel Reid '08 and Grace Reid '15, May 1, 1965.

1921

Isabella Currie Hope (Mrs. Edward B.), March 15, 1965.

1924

Harry Ryals Stone, brother of Polly Stone Buck, March 16, 1965.

1927

David J. McMahan, husband of Lucia Nimmons McMahan, April 20, 1965.

1929

William Sheffield Owen, husband of Evelyn Wood Owen, April 18, 1965.

1931

William Johnston, husband of Martha Ransom Johnston, October 1964.

1933

Walter S. Kilpatrick, father of Roberta Kilpatrick Stubblebine, February 1965.

1934

Mary Evelyn Winterbottom, March 11, 1965.

1935

Cyrus Scott Kump, husband of Hazel Turner Kump and brother of Peggy Kump Roberts, February, 1964.

1937

R. D. Kneale, father of Mary Kneale Avrett this past winter.

1938

Mrs. A. S. King, mother of Eliza King Paschall, April 3, 1965.

1941

Dr. Madison Lee, Jr., brother of Sara Lee Jackson, Stratton Lee Peacock '46, and Nancy Lee Riffe '54, April 1965.

1942

Frank Q. O'Neill, husband of Marie Louise Scott O'Neill '42, December 1964.

1943

Georgiana Tate Kauffman (Mrs. Dale), November 13, 1964.

1946

W. H. Spragens, father of Dorothy Spragens Trice, summer 1964.

1954

Marion Tennant Moorfield (Mrs. James), January 1965.

1960

Pete John Bagiatis, father of Hytho Bagiatis and Angelina Bagiatis Demos '63, May 22, 1965.

47.1
AGNES
SCOTT

The Fine Arts Come Alive . . . see pages 16-32

ALUMNAE QUARTERLY FALL 1965

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THE ALUMNAE QUARTERLY

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FALL 1965

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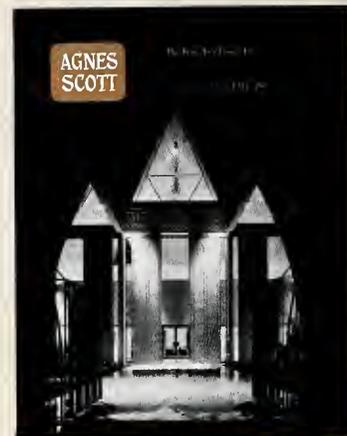
Ann Worthy Johnson '38, Editor
Barbara Murlin Pendleton '40, Managing Editor
John Stuart McKenzie, Design Consultant

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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MEMBER OF AMERICAN ALUMNI COUNCIL

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COVERS

Front Cover—A shot taken at night of the entrance to the new Dana Fine Arts Building.
Back Cover—A night shot of front of the same building.

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This picture was made on Dr. McCain's 70th birthday in 1951, as he received a present from the College, a new car.

President Emeritus James Ross McCain

1881-1965

Dr. McCain died suddenly, of a heart attack, October 30, 1965. He left instructions for a worship service of praise and thanksgiving to be held upon the occasion of his death, and this was done at Decatur Presbyterian Church on November 1. The College had a memorial service for him on November 3, and the wondrous words spoken then about this truly great and splendid man will be published in the next issue of the Quarterly.

The Arts in Atlanta and at Agnes Scott

By RICHARD H. RICH

THE invitation to make this address was a recognition that the aesthetic climate of our lives is contained neither within cultural centers nor college campuses. It is a free-flowing influence that includes and benefits us all.

You are here today as patrons, alumnae, trustees, professors, administrators, students of a college with extraordinary standards of excellence, and I am your neighbor who happens to be a businessman. But in the end we are all human beings who seek, create, improvise and reflect whatever is uplifting or degrading in our environment. To use a merchant's term, we are all suppliers and consumers.

Dr. Dana, let me first express to you my own—and if I may, all of Atlanta's—deep appreciation to you for your magnificent gift to Agnes Scott College. We know that throughout your busy and successful industrial life, you have maintained a scholar's interest in education and that you and your family have been of untold assistance to many educational institutions.

In selecting Agnes Scott for a grant from the Charles A. Dana Foundation, we know you have chosen wisely. This is an institution which ranks among the topmost liberal arts colleges in the nation. The fine young women who study here will prove worthy of your consideration. We know. We have seen them as citizens, leaders, homemakers and friends.

We reflect ourselves by our gifts. Through this hand-

some new structure for the arts, we see Charles A. Dana in full portrait.

Architect John Portman and his associates at Edwards and Portman have designed an exciting building. They have achieved a remarkable thing in placing this fresh, open, contemporary structure amidst a conservative community of buildings and kept them all on speaking terms. Indeed, they already seem to be our friends. The pierced brick screen with its gothic pattern was an altogether new idea to me. I find the entire building, its design, conception of use, arrangement of space and appeal to the senses most interesting and stimulating. It will prove to be timeless in its utility and beauty.

Civilization owes so much to its architects, the artists of shelter and space, who make of our necessities for order and shelter and convenience also so much inspiration and delight.

I know that Dr. Alston and all of you are delighted with this building. It is quickening just to walk through it. I know it will be well used by the faculty at Agnes Scott and well remembered by all of you students who you have gone on to whatever life holds for you who you have been graduated.

This building will help us to go beyond ourselves, to wonder at the continuing intelligence that has produced the world's masterpieces. It was left to St. Thomas Aquinas to observe that man's ability to marvel is his greatest gift. The ability to marvel is the dimension of man which this landmark structure has been designed to celebrate.

All doomcryers to the contrary, this is a rousing time to be alive. The great breakthroughs in all knowledge seem properly to be accompanied by great searches into the nature of mankind. It has now become a cliché to lament that with all our explosion of science and technology, we have moved but little closer to solving the problems of man. Let us lament that we have not gone further, but let us also admire

EDITOR'S NOTE: This is an address given by Mr. Richard H. Rich on October 13, 1965 at the dedication of the new Dana Fine Arts Building. Upon graduation from the Wharton School of Business of the University of Pennsylvania, Mr. Rich joined the firm of Rich's, Inc., an Atlanta department store, and became President in 1949 and Chairman of the Board in 1961. He has served on boards of other businesses in the area, and he has been President of the National Retail Merchants Association. He has made significant contributions to civic and community affairs and now serves as Chairman of the Board of the Atlanta Arts Alliance, Inc.



of the Board of Rich's, Inc.

Architect's drawing of Atlanta's proposed Cultural Center.

how far we have come. Let us take heart at where we are headed, the direction we are taking, and how far we have come on our journey.

At this moment, the South seems to us who live here and sense its motion, a special and portentous place in this community of states. We have our problems, but we are facing them.

Atlanta, we are reassured often, leads the cities of the Southeast in its forward pace. In the beginning, this point had only one priceless asset—geography. Because of its location, Atlanta was an inevitable surveyor's check-point, an X marking the spot where trade and traffic were bound to converge.

But it has always had far more than that great natural advantage. It has had people with energy and grasp beyond their own immediate reach. I am not going to give you a Chamber of Commerce talk, though the encouraging economics of Atlanta is a normal thesis with me. I was simply leading up to a fact which is now becoming clearer to many, which only a few months ago they would have doubted.

Atlanta's renowned business community is increasingly appreciating and supporting the arts. When industrialists and business leaders started to understand that no city could attract growth without providing facilities for culture for the enterprising people who lead and spark them, they began seeing themselves in a new light.

We who made our living and supported our families in this materialistic thing called private enterprise, needed the refreshment of the arts as much as any newcomer to Georgia. We needed music and drama, the fine arts and ballet, color and form and idea.

As Chairman of the Board of the Atlanta Arts Alliance, an amalgamation of the Atlanta Art Association and the Atlanta Symphony, I found myself last fall chairman of a drive to raise 4 million dollars to match a splendid keystone gift to build a proposed cultural center for our region.

This was the largest such campaign ever undertaken in our city, and my colleagues, enlisted from banks, department stores, utilities, industries and businesses, waded into the fray determined to wrest success in spite of the persistent canard that businessmen may have 20-20 vision in the profit and loss columns, but are blind elsewhere; that they plod, not dance, on feet of clay, and that they turn off their tin ears and sleep through all symphonic concerts.

Shortly, to our surprise, we discovered that gifts were coming in, and they were big ones. They were, in some cases, bigger than we had expected and believe me, we had worked out some two-fisted expectations! We discovered other men in this capitalistic world were willing to help with this chore. They swallowed the maligned word "culture" as if they had coined the idea. This was a capital drive and depended on strong gifts. Some of our big givers contributed more to the Cultural Center than they had ever given to anything before.

Not quite all of the money has been pledged—we found it was necessary to raise our sights to \$8,100,000—but ground will be broken soon at 15th and Peachtree Streets. The Atlanta Memorial Cultural Center will be a monumental structure, a fine one, dignified and spacious with a soaring, colonnaded peristyle surrounded by beautifully landscaped grounds. It will be a memorial to the Atlanta people who were lost in an airplane crash in Paris in 1962.

The importance of this Center will not be seen fully at its opening. We know that. It offers a broad canvas and there are many details to be painted in. It will take a generation before we can really appraise what a place for great music, the best we can acquire, produce or exhibit in art, the finest dance and theatre will mean to those who live and grow in our community.

We may produce noteworthy artists. We have already done so. Many of them have gone elsewhere to be recognized. But if all we do is develop appreciators of

(Continued on next page)

"This building will help us to go beyond ourselves, to wonder at the continuing intelligence that has produced the world's masterpieces."

The Arts in Atlanta and at Agnes Scott *(Continued)*

the arts, we will have made a great contribution to the stature of our people.

I feel with a great sense of humility, but, I hope with pardonable pride, that the institution which I represent has, over its 98 years of existence, helped to raise the standards of taste in our community. As Atlanta's population has increased its material well-being and its educational resources, it has become increasingly aware of design and beauty in the material things it demands. No longer do the mere necessities of life comprise the major demand for goods. Durability and price are assumed, but people want more. They want design and beauty, and more and more things that bring color and inspiration into their lives.

Some of you who are students now, probably more than I would guess, will end up as performing artists because of this new gift from Dr. Dana. You may surprise your parents by this decision.

My family has experienced this too. Our second daughter puzzled and—I admit it—frustrated her mother and me by insisting on becoming a ballet dancer. We were, frankly, annoyed. At least I was. I had envisioned for her the best education she could absorb, and of course that meant an academic education with as much scholastic achievement as possible. But, little girls being what they are—irresistible forces—Ginny won. For years, she worked, practiced, studied and strained, and eventually she became what she had hoped to be, a professional ballet dancer with the great New York City Ballet Company.

She now has a happy marriage and two children—and she is still dancing. Sometimes I think she gets better all the time. And you know, she has persuaded me. I'm very proud of what she has accomplished. To become as expressive as one can be, to use one's own capacities and talents, is a very fulfilling thing. It apparently lasts a lifetime.

So some of you may astonish your parents by becoming actresses or writers or painters or molders of clay, and may you always be happy with your choice. Some of you will become teachers of art. You will end up with every pupil in your schools passing through your hands. Art will be a basic, like the three "r's" have long been. For in this automated, push-button world, we have already realized that every boy and girl who wishes to become a fully developed man or woman must reach out with his utmost effort for self-expression and individuality.

If it is true that education in the future may become primarily a matter of knowing how to "program" an electronic brain to find the appropriate reservoir of information—how much more important it will become that each child's statement become his own, his major or minor fingerprint of uniqueness.

If catastrophe does not befall us—and I believe we may just squeak by without another fall from grace—we may just now be on the rising curve of another Renaissance. For while this nation of ours may not be old enough to have a *previous* flowering of the spirit, the history of man is long and full of new beginnings. The Renaissance Man was only our ancestor, in a previous time and a previous place.

For those of you who will be neither practitioners nor teacher, but wives and homemakers and mothers, there will be the most opportunity to help this Renaissance develop. It will be your instinct for grace, your passion for beauty, your feeling for depth and height, proportion and dimension that will do most to fulfill man's endless quest toward something bigger and better and more meaningful than himself.

In dedicating this beautiful structure today, let us dedicate ourselves to the eternal idea which it personifies. Long may it stand.

Art Criticism in One Lesson

By GEORGE BOAS

A CRITIC is a man who makes judgments. Traditionally, what he judges is truth and falsity, good and evil, beauty and ugliness. He could of course make other judgments, too. He could judge the efficiency of people and machines, the probability of collecting damages on his car which was bumped into on the way to work (through no fault of his own, of course), on the longevity of his rich grandfather, and all that sort of thing.

But such judgments require special training. I am writing about something which requires only deep feeling and a sensitive soul. For the art critic is dealing with what it is now fashionable to call The Values. This involves not only spotting what is before one, but also praising and blaming. And these activities are very dear to mankind.

It's all very complicated. When we are called upon to tell whether a picture is authentic or fake, we want to sneer at the latter and gloat over the former. A man feels ashamed when he is listening to a piece by Chaminade and thinks it is by Mozart, and he feels elated when he hears a piece by Vivaldi and knows right off the bat that it isn't by Bach. To be able to stroll through an art gallery and identify who painted what is a great talent. Some men have devoted their whole lives to this pursuit. They are said to have an eye—and to have an eye is very important.

The funny thing is, critics want their readers to see with *their* eyes and not with the readers' own. They want other people to admire what *they* admire and dislike the things that they dislike. Don't ask me why. Only a psychiatrist could tell why men want other men to agree with them. Few ever do. Maybe it is because we want to be frustrated, so as to have a challenge that we can meet. And, if necessary, go down fighting.

There are several ways of producing agreement in criticism. Let me show you a few.

The beginner should remember that it is always easier to get others to dislike something than to get them to like it. Hence the would-be art critic should begin by pointing out the faults in a painting. You might imagine that you should know something about the technique of painting to do this effectively. Not at all. You simply have to know something about the human race. Begin by making the painter, rather than the painting, your target. Here are some of the opening gambits:

1) *You attack the artist's sincerity.* If you say in an innocent voice, "Do you suppose he's sincere?" or in a contemptuous one, "He's obviously pulling your leg," the person whom you are addressing is already half-convinced. For no one can be sincere if he is doing something you don't understand. If I don't understand what someone is telling me, it is because he is unintelligible, not because I am ignorant.

2) *You attack the artist's sanity.* A shrug of the shoulders will sometimes settle this, though usually it is more appropriate to adopt a pitying tone and say, "Too bad. When X saw his first Jackson Pollock, he went off the rails." I should

(Continued on next page)

ABOUT THE AUTHOR: Dr. Boas is professor emeritus of philosophy at the Johns Hopkins University, holds degrees from Brown, Harvard, and California, and is now a visiting scholar for Phi Beta Kappa. He was on the Agnes Scott campus in October and proved to be a witty, erudite lecturer and conversationalist. This delightful article is one of three he has written for publication in alumni magazines. Copyright 1965 by Editorial Projects for Education, Inc.

Art Criticism in One Lesson

(Continued)

point out, however, that this can be dangerous, for ever since the first Sur-realist Manifesto, the suspicion has grown that maybe insanity is the most fertile mother of great art.

3) *You attack the artist's originality.* Here you point out the resemblances in the picture before you to earlier pictures. In the long run this reduces to the charge of plagiarism, but you call it "influence." This, too, needs a warning. If the man you are talking to—or for—knows the history of art, he may say that Raphael got an idea or two from Perugino, and Poussin from Raphael. Why waste a good idea? So if you follow this line, you had best tack the adjective "slavish" before the noun "imitation." Whereas imitation might turn into inspiration, slavish imitation could turn into nothing but empty-headedness.

4) *You attack the artist's integrity.* Here you have only to say that the artist is out for money rather than for art—though there is also an art of making money by making pictures—and that he is simply producing what will sell. You drag in Esau and Jacob and speak dolefully of selling one's birthright for a mess of pottage. You then point out that the painting before you is not really a painting at all, but a lot of paint so arranged on a canvas to catch the eye of uncritical observers.

These will do as the first steps in art criticism. They should be learned by heart, for they can also be used in *praise* of an artist. . . . To call a man unoriginal is bad; to call him a follower of tradition is good. It's the overtones that count.

To illustrate how a variety of critics can interpret a given painting in a variety of ways. I have chosen a work of art so well-known that it need not be reproduced. It is *Washington Crossing the Delaware*. It was painted about a hundred years ago and used to hang in the Metropolitan Museum of Art.

In 1876 a critic who had just been to the



After his Honor's Day Address at Agnes Scott, Dr. Boas, talks to Dr. Boney, while Dr. Alston waits to speak to his

Centennial in Philadelphia saw this picture and liked it. This is what he said:

"The Metropolitan Museum of Art is to be congratulated upon its acquisition of this beautiful tribute to the Father of Our Country. The General and Statesman stand bravely at the bow of his little craft as it cuts through the ice of the Delaware River, which threatens at an moment to crush his frail vessel. Our country flag is flying in the head-on winds which add but another obstacle to the indomitable will of the Patriot. One feels before this canvas that right is greater than might and that neither the hostile forces of Nature nor those of Tyranny will be able to frustrate him." Etc., etc., etc.

A few years later a second critic saw this painting and was obviously displeased. He wrote:

"It is indeed too bad that with the opportunity which the Metropolitan Museum had to purchase something carrying on the Great Tradition of the Renaissance, it had to spend its funds on a melodramatic contrivance which does honor neither to Art nor to Patriotism." He then pointed out that the boat is too small to hold its crew, that the flag is a clear anachronism and was not given to Washington until 1783, and (worst of all) that the river was painted while Leutze was in Dusseldorf and used the Rhine for his model. "In short," he

concluded, "this painting is a travesty on history, on nature, and on art."

Toward the end of the century, a young man who was clearly annoyed by this sort of rhetoric wrote the following retort:

"The carping critic may point out that the scene which Leutze painted is untrue to nature, but a picture is a work of art and not a mere photograph. This is a re-creation of the scene as it appeared to an artistic imagination . . . If the flag is anachronistic, it must be remembered that a work of art is timeless and is not confined to facts and figures . . . etc., etc., etc."

In 1912 a visitor from Vienna's Kunsthistorischen Museum walked through the Metropolitan and, he says, stood spellbound before this painting. He had just been reading Freud's study of Leonardo, and what he saw on Leutze's canvas had never been seen there before. My translation of his words is of course faulty—what else could it be?—but I think it gives you the general drift of his remarks:

"This painting is at once of art-historical and socio-psychological interest, for it illustrates so clearly the American love for fusing the real and the ideal, becoming and being (*Geschehen* and *Wesen*), the temporal and the eternal. Washington is that Father-Image which Americans, who as a people have no father, yearn for. The boat, there is no need to point out, is a symbol of the womb of Mother America, which is capacious enough, in spite of its size, to carry unborn millions in its folds" But I had best stop at this point.

In 1930 a Marxist critic came face to face with Leutze's masterpiece. I shan't record all he wrote, for members of the House Un-American Activities Committee might think that I was teaching it. Let me say that any resemblance that it has to the truth is purely coincidental. The critic wrote:

"It is indeed strange that, with millions selling apples on the streets of Manhattan, the Metropolitan Museum should have spent an enormous sum to purchase a painting which is a glorification of war and the military class. It is

true that the money was spent 50 years ago, but one has only to think of what it would have brought in if invested at 6 percent compound interest and saved against this unhappy day . . . Will the time never come when the aspirations of the Masses will also be represented in museums? The men who are responsible for the overproduction if not for the consumption of apples will one day . . ."

By 1960 a new note was struck. A young critic who, it is reported, is to be the next director of the Museum of Modern Art, published this bit in *Art Vistas*:

"As one looks at this canvas, one is impressed by the interplay of muted colors and challenging forms, a year-embracing canvas. Here is winter with its tempestuous winds, spring with its promise of hope, summer with warm reds and whites and blues, and autumn with its hints of approaching death. The sharp thrust of the triangular shapes into a cloud of nebulous grays beats against the drum-head of the taut sky and leads to the expectation that somewhere something portentous will emerge from the darkness"

From these excerpts, you will see that if you don't like the picture in question but do like Washington, you say that it is an absurd caricature of a great man. If you like the picture and also like Washington, you say that it fortifies his greatness, symbolically or otherwise. If you dislike Washington and like the picture, you point out that the artist has succeeded in emphasizing the proud coldness of our first President.

There is a good bit that I've had to omit in this lesson—the question of who painted what, of earlier and later periods in an artist's work (excuse me, his *oeuvre*), of schools and influences. But one can't do everything. This is enough for the time being. If you apply the principles suggested, the next time you go through a gallery with a friend, you will find that you have qualified as an expert.

P.S. I forgot something. *Washington Crossing the Delaware* didn't get into the Metropolitan until the '90's. And it was a gift, not a purchase.

Mollie Merrick '57 (R), Assistant Dean of Students, invaluable in the Alumnae Sponsor program, introduces Mary Dunn Evans '59 to her Freshman Sponsees Diane Hale and Liz Murphy in Walters' Recreation Room.



Freshmen Sandra Early and Patsie May and their Alumna Sponsor Mary Warren Read '29 scrutinize a map of the Atlanta area, with an eye for future outings at various places.

Alumnae Sponsors Meet Their Freshmen, Fall 1965

Dorothy Quillian Reeves '49 talks with her Freshmen Sponsees Anne Gilbert and Tish Lowe. Dorothy's son, Quillian, is in on the plans-making session for visits with the Reeves.



A Native's Return

By KOENRAAD W. SWART

MAN is easily inclined to idealize the world of his childhood. It is therefore not surprising that bitter disillusionment often awaits him on his return to his native country. But such disappointment is not likely to be in store for those Europeans who having immigrated into the United States in the years immediately following the Second World War revisit the new Europe of today. They will rather be impressed by Europe's newly gained vitality so sharply contrasting with the many signs of decadence which the Old World displayed at the time of their departure. This was at least my own experience when, last year, after a prolonged absence I spent an academic leave on the Continent.

On revisiting Europe in 1964 it was often hard to believe that this was the same part of the world that I had left fifteen years earlier. In 1949 Europe was still exhausted from the effects of the last war. Although reconstruction with American aid was under way, many cities were still in ruins and there was a scarcity of many basic necessities. Food continued to be rationed, political life had not yet refound its stability, and Communist parties were cashing in on general discontent. "What is Europe now?" Winston

Churchill had asked in 1947. "It is a rubble heap, a charnel house, a breeding ground of pestilence and hate." Some countries were still deeply involved in the painful liquidation of their colonial empires. The international situation also looked dark. It was the height of the Cold War, the years of the Communist takeover in Czechoslovakia, the Berlin Blockade, the triumph of Red China and the beginning of the Korean War. In the threatening conflict between the two new superpowers Western Europe seemed the most likely first victim and felt powerless to avert this fate. Many Europeans were convinced that Europe was in a state of irremediable decadence, and pessimistic philosophies of life like existentialism found a wide acceptance among European intellectuals. A large part of the younger generation was convinced that Europe had no longer a future and was eager to leave the Old World to build up a new existence elsewhere. This gloomy mood was not something entirely new—it was anticipated by many nineteenth-century intellectuals as I have tried to demonstrate in a recently published book—but it reached its greatest intensity in the years immediately following the Second World War.

Fifteen years later Europe's economy had not only recovered from the last war, but was more prosperous than it had ever been. Western Europe is not suffering from unemployment, but from a shortage of labor which has led to the import of workers from southern and eastern

(Continued on next page)

ABOUT THE AUTHOR: Dr. Swart, associate professor of history, spent an academic year's leave in his native Amsterdam and other European cities doing research and writing a book published this year. This article, a cogent comment on European thinking about the U.S.A., contains ideas he used in a lecture he gave for alumnae last Alumnae Week End.

“Another area in which more and more Europeans have become aware of their superiority to the United States is education.”



Dr. Swart checks references on his recent book, *Sense of Decadence in 19th Century*

A Native's Return *(Continued)*

Europe. The rate of economic growth is higher than in the United States and people supposedly have never had it so good. Communism is on the wane and no one is anymore concerned about the loss of colonial possessions which now seems a blessing in disguise. I was, of course, not fully unprepared for the miraculous revival I noticed everywhere. Yet although anticipating the improvement in economic and political conditions, it was not until I was on the spot that I fully realized how radically this transformation had altered the outlook of the average European, and became impressed by the new vitality of Europe. In speaking of Europe I have in mind not the entire Continent, but primarily its most highly developed part in northwestern Europe. Although my observations were largely limited to France and Holland, conditions seem to be basically the same in Belgium, Scandinavia, West Germany, Switzerland and Northern Italy. In all these countries the standard of living is rapidly approaching the American level. Western Europe, as some people complain, is being Americanized. Cars, for exam-

ple, are no longer a luxury of the upper ten. Their increasing number is creating problems thus far unknown to the Old World. They are obstructing the narrow streets of cities like Amsterdam, where even the recently installed parking meters are unable to relieve the new congestion of traffic.

Numerous other instances of the introduction of American habits could be cited. In many European cities there are nowadays supermarkets selling an even greater variety of articles than their American counterparts. The possession of household appliances is no longer the monopoly of the rich and it is especially among the lower and lower-middle classes that television sets have become a common source of entertainment and education. Clearly the entire population is sharing in the newly gained prosperity, and the old class distinctions have lost much of their sharpness. Wages have reached an all-time high and domestic help, so lamented by my European friends, is hardly obtainable. The working class now enjoy many advantages formerly available only to the privileged few, such

is travelling to foreign countries as Spain and Italy or even sending their children to institutions of higher learning.

Much of the credit for this European miracle, as is known, should be given to the United States, which so generously and imaginatively gave of its money, and technical know-how, and which also provided the military might deterring Russian expansion into Western Europe. Yet no amount of American aid would have been able to bring about the resurgence of Europe if Western Europe itself had not brought up the energy, insight and daring to deal realistically with the problems of the modern world. The European success story is, moreover, much more than a mere imitation of the American pattern. In many fields Europe has made greater strides toward the realization of the so-called "Great Society" than any other part of the world, including the United States. It hardly knows any longer of the serious social and political problems which are still awaiting their solutions elsewhere. Even in solving the housing problem, the most serious of all European problems, most Western European countries compare favorably to the United States. "We are twenty years ahead of you," the chief of the Dutch housing agency proudly remarked to me. "In the U. S. 25% of all housing consists of slums, in Holland only 10%." The superiority of Western Europe is even less contested in the field of social welfare and security, such as in providing adequate care for the mentally retarded and insane, for the aged and the sick. It does not know, of course, any racial tension and looks with a mixture of pity and condescension on the prejudices that stand in the way of achieving racial justice in the United States. No living American has made such a profound impression on the European mind during the past year as Martin Luther King. Even prior to the award of the Nobel Peace Prize, he had become to many Europeans the symbol of the negro's valiant struggle for freedom and equality. In Holland, for example, his books as well as records of his television speeches were widely

sold and a special golden coin bearing King's image was issued for collector purposes.

Another area in which more and more Europeans have become fully aware of their superiority to the United States is education. This is not so much the case of higher education in which American methods such as the more intimate contact between student and teacher, and the teacher's close supervision of the student's work are increasingly adopted; some of my colleagues also prescribed American textbooks even in the field of European history. I may add that all European professors hope that one day they will also enjoy the benefit of a leave of absence during which they can gather new inspiration for the task that is awaiting them after their return to their institution. In elementary and secondary education, on the other hand, it is felt that Europe is much more successful than the United States in teaching the *entire* population the skills required for economic survival in a technological society. It does not know the alarming problem of a high drop-out rate in secondary schools, one of the factors conducive to juvenile delinquency and unemployment in this country. Nor does there exist any serious problem of organized crime and the resulting unsafety of walking in cities at night time. Living in the small European countries often leaves one with the impression that utopia has become a reality. There are at least no longer any serious political issues dividing the population. People's dissatisfactions and aspirations have become very limited and for this reason local news in the papers makes for very dull reading.

The success of Western Europe in simultaneously achieving a high degree of economic prosperity and social justice is all the more remarkable since in contrast to what has happened in Communist countries it has been realized without resorting to coercion and revolutionary methods. The rise of the working classes has not left any bitter resentment among the members of the old privileged class and has therefore not resulted in creating new problems

(Continued on next page)

A Native's Return *(Continued)*

instead of old ones. The traditional values of the Old World have not been repudiated, but have been adapted to the needs of a modern technological, democratic society. In the art of leisurely living and in cultural refinement Western Europe's leadership is still unchallenged. A happy balance between the old and the new has been realized. Europe has shown the world that it is possible to organize its economy and provide social security without impinging on the basic freedoms of the individual, which are as securely safeguarded in Europe as anywhere else. As a result the old controversies on the relative merits of capitalism and socialism have lost almost all their relevance. Mankind has often been told that it had to choose between organization and freedom. Western Europe has shown that is possible to have the one as well as the other.

The impressive record of Western Europe has all but dispelled the gloomy mood that was so prevalent fifteen years ago. A legitimate pride in the post-war achievements is accompanied by a strong confidence in the future role of Europe in world affairs. This change is perhaps most conspicuous in France that fifteen years ago was suffering from political strife, Communist riots, economic stagnation, and colonial wars. Europe no longer feels dwarfed compared to either the United States or the Soviet Union. Numerous persons expressed to me their misgivings about certain aspects of American politics and society. This criticism pertained not only to American racialism, but also to the political maturity of the American people, such as their often simplistic interpretation of world affairs and their belief that America has the monopoly of the solution of mankind's problems. These views were not inspired by any vulgar anti-Americanism as was current immediately after the war and that was little more than a rationalization of weakness and jealousy. They were, rather, expressed by well-informed persons holding positions of responsibility, who were

still in favor of a close cooperation with the United States but were irritated by the American assumption that their country was all-knowing and all-powerful.

The new self-confidence gained by Western Europe largely explains the present strain in American-European relations. This feeling should not lead us to despair of the future of the Atlantic Community, a venture which remains one of the best chances for realizing a better world. America and Western Europe, despite all their differences, have still more in common with one another than with other countries of the world. The differences have often been exaggerated in the past and they seem less significant nowadays than ever before. But the continued success of the close association between these two most highly developed parts of the world might well depend on a greater American willingness to recognize the merits of Western European civilization. This should not mean the end of American attempts to influence Western Europe. There are still many fields in which the United States has much to offer: technical and scientific knowledge; the modernization of universities; and even more important, in a more generous and responsible attitude toward the underdeveloped countries of the world. Western Europe, moreover, in spite of its increasing self-confidence, is not in a mood or in the position to turn its back on America. The unprecedented outpouring of grief following the assassination of John F. Kennedy—expressing itself among other things in the naming of streets in many cities after the American president—is a clear indication how much the United States still means to the average European. But America, on the other hand, should be more aware of its weaknesses and realize that it has often failed where Europe has succeeded. The Atlantic Association, in order to be fruitful, should not be dominated, as has often been the case in the years following the end of the Second World War, by the idea of American mission and leadership, but by the idea of a partnership of equals.

DEATHS

President Emeritus James Ross McCain, October 30, 1965 (see *frontispiece*).

Faculty

Mr. Robert B. Holt, Professor Emeritus of Chemistry, July 16, 1965.

Institute

Stella Austin Stannard (Mrs. M. L.), March, 1965.

Academy

Fred Hill Henderson, husband of Ruth Horne Henderson, October 25, 1964.

1909

Margaret Montgomery Montague (Mrs. Henry S.), August, 1965.

Mamie McCaughey Hollis (Mrs. Victor R.), sister of Janie McCaughey '13, May 15, 1965.

1910

Caroline Caldwell Jordan (Mrs.), May 11, 1965.

1911

Martha Darby Marks and her husband, George W. Marks, in an automobile accident, December 9, 1964.

1914

Lois Gertrude Maddox, August, 1965.

1917

Irene Havis Baggett (Mrs. L. G.), April 28, 1965.

1922

Virgil L. Bryant, Sr., husband of Ruth Hall Bryant, August 15, 1965.
Toulman Hurt, husband of Irene Hart Hurt, July 9, 1965.

1924

Frances Woolley Farmer, May 29, 1965.

1929

Raymond A. Hogan, husband of Berdie Ferguson Hogan, May 12, 1964.

1930

Anna Katherine Golucke Conyers (Mrs. Christopher), June 21, 1965.

1931

Fred Lowe, son of Helen Manry Lowe, May 10, 1965.

Correction: The death of Katherine Reid, sister of Ethel Reid '08 and Grace Reid '15 was published the summer, 1965 issue of "The Quarterly" under an incorrect class heading. Katherine was a member of the Institute.

1933

Eugenia Norris Hughes (Mrs. Robert S.), September 23, 1965.

1938

James A. Lasseter, husband of Eleanor White Lasseter, August 17, 1965.

1939

D. W. Hollingsworth, father of Mary Hollingsworth Hatfield, grandfather of Betty Hatfield Baddley '67, member of Agnes Scott's Board Trustees, May 22, 1965.

1940

Mrs. Robert M. Stimson, mother of Harriett Stimson Davis, spring, 1965.

1943

James L. Martin, husband of Hester Chafin Martin and son of Jessie Mae Long Martin, Acadia, August 13, 1965.

1944

Dr. B. L. Bowman, father of Betty Bowman, October 27, 1964.

1948

John McManmon, father of Patricia McManmon Ott, August, 1965.
Guy W. Rutland, father of Tissie Rutland Sauer, June 18, 1965.

1950

Mrs. C. C. Foster, mother of Claire Foster, December, 1964.

1951

Mrs. C. D. Munger, mother of Carol Munger, October 19, 1964.

1957

Mr. I. D. Hodgins, father of Jean Hodgins Le March 2, 1965.

Mrs. L. T. Price, mother of Jean Price Knapp, April 10, 1965.

1961

Mr. A. J. Jarrell, father of Jo Jarrell, March 1965.

1962

B. F. Harris, Mary Agnes "Cissie" Harris Anderson's father, May 13, 1965.

1964

Laura Hawes, June 18, 1965.



Charles A. Dana Fine Arts Building

Dr. Dana's generosity helped give Agnes Scott a building which, in the architect's words, "is basically a cathedral to art."



CHARLES A. DANA, PHILANTHROPIST

DR. CHARLES ANDERSON DANA was born in New York City on April 25, 1881. The son of a leading banker, he received his bachelor of arts degree from Columbia University in 1902 and in 1904 was granted the M.A. degree by the same institution. In 1958 his alma mater awarded him the honorary degree of doctor of laws.

Dr. Dana is married to the former Miss Eleanor Naylor of Sherman, Texas. He also is the father of four children—two sons and two daughters.

He began his career as a lawyer and served three terms as a member of the state legislature of New York. He subsequently entered the business world through supervising a complete reorganization of the Spicer Manufacturing Company which in 1946 was re-named the Dana Corporation—one of the nation's leading manufacturers of automobile spare parts. He currently is chairman of the Board of Directors of this corporation. Dr. Dana is active in other business enterprises

also, serving as president and trustee of the Coralite Company and as a director of the Manufacturers Trust Company of New York City, the Kelsey Hayes Company and the Curtiss-Wright Corporation.

Dr. Dana has for many years been keenly interested in education and has devoted time, energy, and resources to its improvement and strengthening. To further this interest he established the Charles A. Dana Foundation, Inc., a philanthropic agency which has been and continues to be of untold assistance to many educational institutions, particularly throughout the eastern part of the United States. Through gifts for endowment for scholarship funds, and for buildings and equipment Dr. Dana has seen his educational interest become a real factor in the lives of young people. The Charles A. Dana Fine Arts Building at Agnes Scott, made possible by the generosity of the Charles A. Dana Foundation, Inc., is an excellent example of Dr. Dana's active concern for and faith in the next generation.



THE ARCHITECT'S CONCEPT

TO PROVIDE a building of contemporary design to house the varied needs of the departments of art and of speech and drama at Agnes Scott and to have this contemporary building blend comfortably with its predominantly Gothic neighbors was the problem given us to solve in the Charles A. Dana Fine Arts Building. The functional requirements of the building called for painting, sculpture and ceramics studios, a small theater for the performing arts—primarily drama—and accompanying galleries, classrooms and offices. In addition, it was our conviction that since a fine arts building is dedicated by its very nature to the world of creativity, the teaching environment should provide an inspirational atmosphere for the students.

Our basic philosophy in design revolves around taking a set of conditions and evolving an individual solution that is true to those conditions in a natural and uninhibited way—taking the human being and his natural reaction to space and space psychology to create stimulating, exhilarating buildings, functioning through the use of modulated space. The Dana Building brings back into architecture the grand, luxurious use of space—in a legitimate way—born of the problem—not forced or superficial.

The Dana Building is a study in the relationship of space within space. The concrete folded plate roof over the studios evokes in a thoroughly modern manner the spirit of other gabled roofs on campus. The building is basically a cathedral to art, and the grand Gothic space, which is authentically buttressed, contains the floating platforms or studios with the gabled roof opened to the north for light. The platforms have further been perforated to reveal space flow and interrelated space relationships. The columns on the exterior are expressed to reveal the buttressing of the grand space. They are working as true buttresses.

The exterior courts have many varied uses: they provide work areas off the sculpture and ceramics studios on the lower level, space for sculpture displays and drama activities on the upper level, along with rest and relaxation areas.

To paraphrase Gertrude Stein, "a wall is a wall is a wall," and the juxtaposition of the exterior screen wall of Dana with the glass and concrete wall inside the courtyard sets up the counterpoint which makes the building still a part of the campus and yet a distinct entity unto itself. The arched, corbeled, pierced brick wall relates in a contemporary manner to the style and texture of older buildings on the campus. Its laciness allows the visitor, as he approaches the building, gradually to become aware of the excitement that lies beyond.

Another distinctly new facility of the building is the theater which manages to combine many of the new ideas in theater design with a spirit and feeling of the Elizabethan theater. Designed to be used for new experimental techniques as well as conventional productions, the stage breaks into the seating area to provide a rare intimacy between audience and actors.

We believe the Charles A. Dana Building is a functional building adaptable to the change and growth that lie ahead. We are very pleased that the building has a quiet repose in its surroundings and solves the problem without compromising its own integrity. It has been evolved naturally from its conditions and speaks for itself.

JOHN PORTMAN / EDWARDS & PORTMAN, A.I.A.

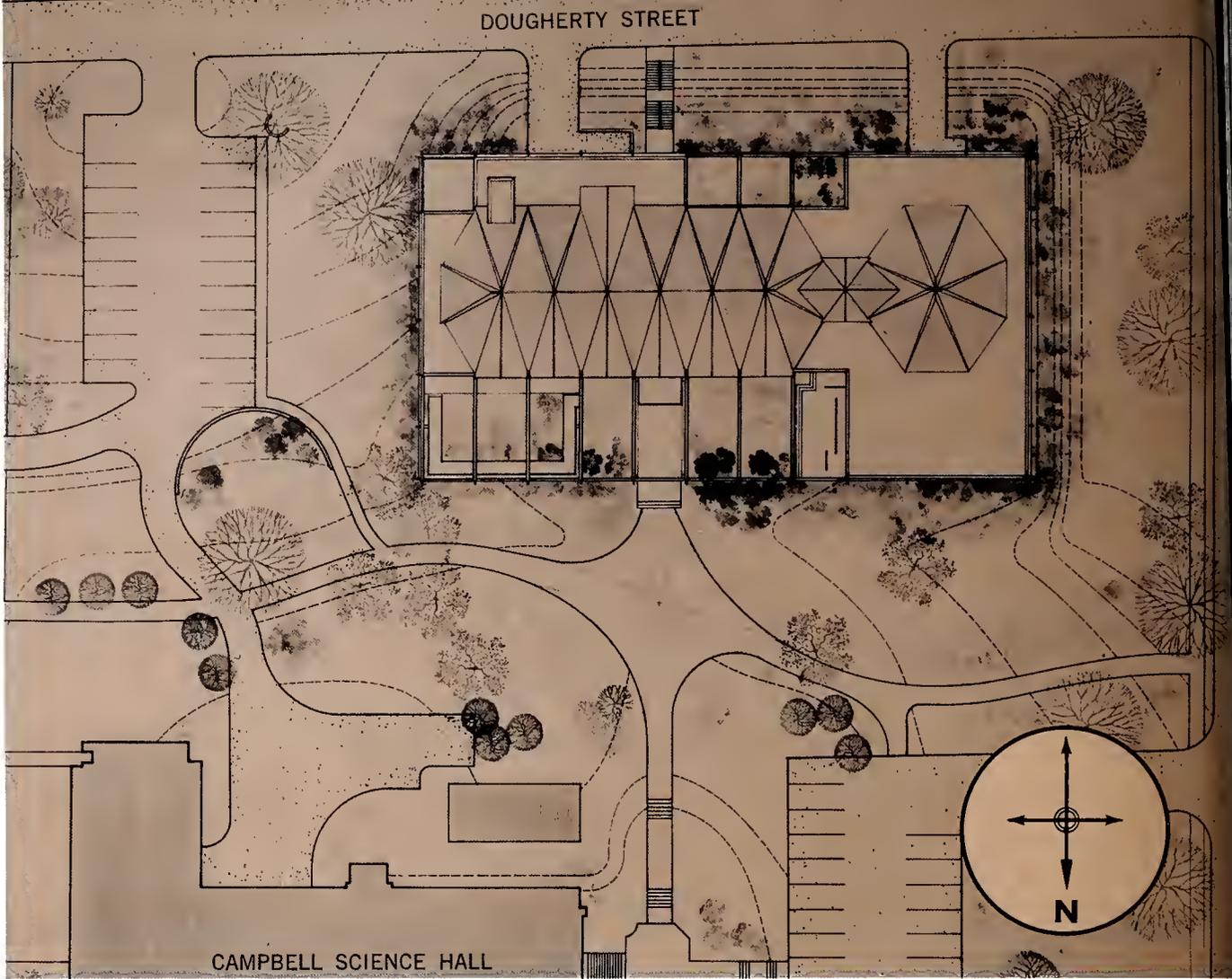




The building fronts a small quadrangle bounded on the left by Campbell Science Hall.



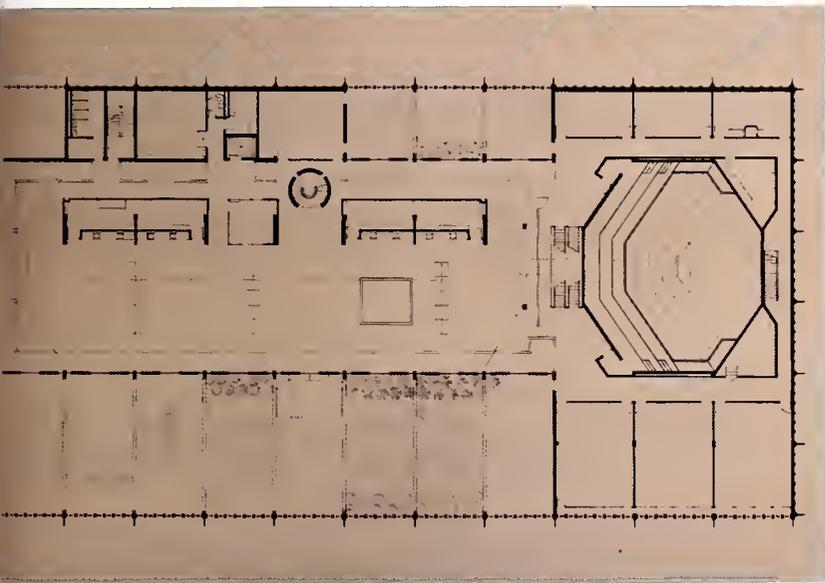
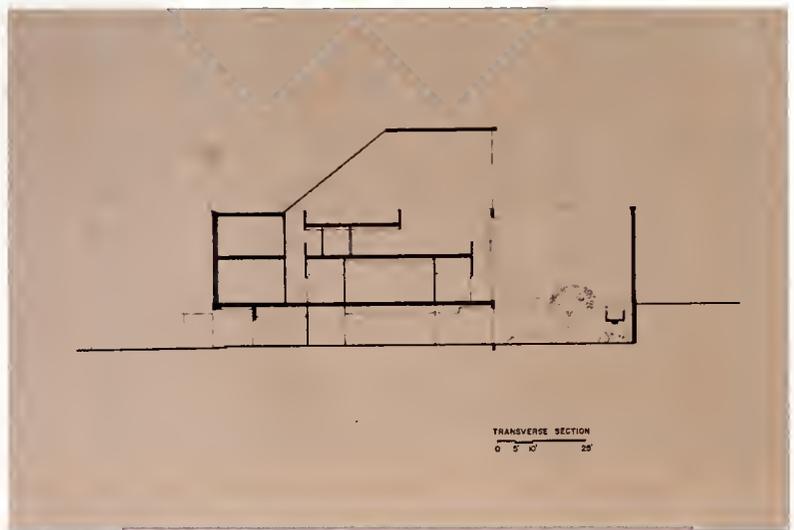
A rear view shows the great corbelled brick wall and exits leading to Dougherty Street.



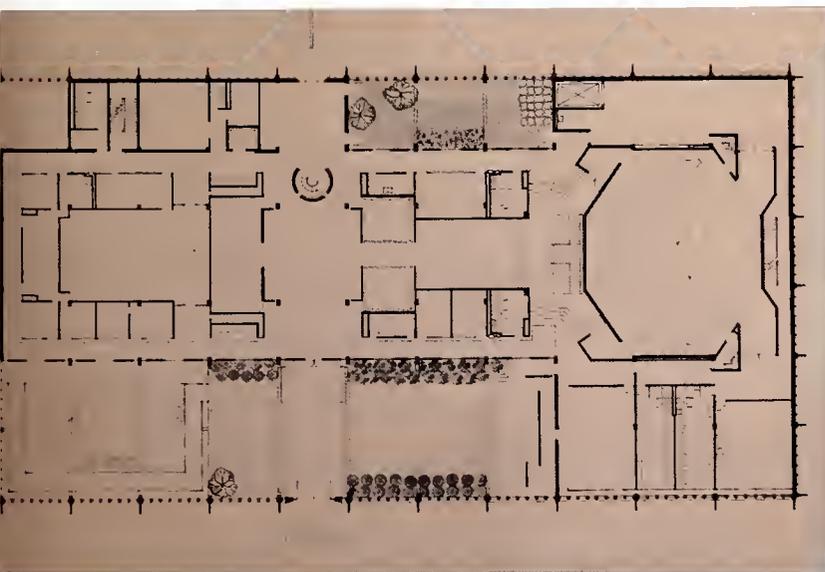
The architect's site plan and a front view (below) show the building's location.



The architect says: "The Dana Building is a study in the relationship of space within space." This drawing shows the four levels with which he worked in the building and the use of the two-level court.



Free-standing balconies compose the second and third floors adjacent to the theater area. Art studios, classrooms, conference rooms, a wardrobe room are some of the areas located on the second floor.



The teaching areas are separated, but the public areas in the building flow together, as this plan of the first floor demonstrates. Galleries, lounges, the theater entrance, faculty offices, exhibit spaces are on the first or main floor.



A cantilevered ramp leads from the ceramics area at ground level out to a sculpture court.

CREATIVE AND PERFORMING ARTS



THE CHARLES A. DANA Fine Arts Building has been planned to house the teaching programs of the departments of art and of speech and drama, as well as the public functions connected with the two departments. In the building the teaching activities of the two departments are separated, but the public areas flow together.

The main entrance to the building is through an arched gateway in the pierced brick wall into a large courtyard on two levels. The upper level will serve to exhibit sculpture and also as an outdoor theater. At the west end is a small open air stage, which may be lighted from the buttresses overhead. The lower court to the east is reached by a long ramp and provides a working area for students in sculpture and ceramics.

The front of the building proper consists of panels of glass and concrete set between the columns supporting the gabled roof. The entrance opens onto a long corridor.

Gates open from one gallery to another.



The entrance leads into a gallery lounge furnished with handsome Barcelona chairs. It opens on three sides to other galleries.

ACADEMIC COMMUNION

which is in turn open to the vaulted peaks of the
les.

ust beyond are the Dalton Galleries. In the center is
stefully furnished gallery lounge defined at the far
by a circular staircase set in a pierced cylinder. To
east is a special exhibit gallery with handsome slid-
gates which may be locked. To the west are two
all square galleries, one open to the sky light, and a
g main gallery, which leads to a striking red-carpeted
en stairway and to the theater. To the south beyond
e circular stairs is a smaller lounge and browsing area,
n comfortable chairs and bookshelves, and there is
tchenette nearby. Adjacent to the entry is the theater
office.

he theater itself is an intimate octagonal chamber
ting 212 on the main floor and 100 in the balcony.
e seats are a brilliant red in color and are arranged
ontinental style. The theater, designed by James Hull

From the lounge (above) one walks by the circular staircase into a smaller lounge and browsing area.





A restful gallery is bounded by stairs leading to the theater. This gallery forms one of the major exhibit areas.



A ceramics exhibit area is on a first-floor hall.

Miller, features an open stage extending into the chamber and flanked by two-level towers. Lighting and sound equipment is modern and elaborate. It is controlled from a booth mounted high in the rear of the chamber over the balcony.

Just off stage on the south is a large, fully-equipped stagecraft workshop. Beneath it, served by an elevator is a storage area for sets and properties. Adjacent to the theater on the north are two spacious dressing rooms and a clubroom for the Blackfriars drama group.

Offices for the department of speech and drama and one classroom are located on the first floor. On the



A splendid free-standing, circular staircase, carpeted in a brilliant red color, reaches from the first to the third floors.

An open stairway, running through three levels, leads off the main gallery to the theater area.



and floor flanking the theater are three more classrooms, two conference rooms, a wardrobe room, and volume storage rooms.

On the east end of the main floor features an art history lecture room, seating 80 and equipped for remote projection of slides and movies. Surrounding this is the slide room, a dark-room, a small seminar room, and offices for the department of art.

The studios for classes in design, drawing, and painting are located on the two free-standing balconies which are the second and third floors in the building. They are essentially uninterrupted spaces lit by natural



sweep of the two painting levels gives flexibility in studio classes.

The relationship of three levels, an outer sculpture court, and the pierced brick wall makes a wholeness of design.



Windows in the gabled roof open to the north for the light so necessary to painters.

Light from the glass walls and gables. Using moveable free-standing partitions, they are divided to form separate working units for each class. Sinks, counters, cabinets for storing the materials for each student are provided. On the second-floor balcony and adjacent to it, there are ample storage spaces and a seminar room equipped for projection of slides.

At the east end of the ground floor of the building is a room designed for instruction in ceramics and sculpture. There are two L-shaped studios opening onto the lower courtyard. Between them is a small seminar room, and adjoining them are the mixing room, damp room, spray





Lighting from roof windows falls three levels into a gallery.

The open-stage theater, designed by Hull Miller, combines contemporary id theater design with a spirit and feeling Elizabethan theater.

room, and kiln room, as well as offices and storage spaces.

The colors in the building are neutral for the most part, but there are striking accents of red and blue in the corridors. The furnishings are contemporary in the offices, classrooms, and the public areas. The building is fully conditioned throughout.

Architects for the building were Edwards and Portman of Atlanta. The builder was the J. A. Jones Construction Company. Landscaping was designed by Edward Daugherty.



This seminar room is typical of several in the building.



Each faculty member has an office similar to this one.



A control-panel bird's-eye view shows the open stage projecting into the audience area.



A sculpture court just inside the outer wall is beautifully landscaped.



The rear entrance repeats the architectural combination of Gothic and contemporary design.



Worthy Notes...

Some Nice Things Have Come Between Us

PEOPLE, I am well aware, are *not* things, and I have no wish to get into a Martin Buber "I-Thou, I-It" theological treatise, Let's just say I got carried away with this heading or the words I want to say about wondrous human beings and inanimate objects which, this fall, have come to stand turbidly on campus between me, as director of alumnae affairs, and you, as alumnae.

As I write at my desk in the Alumnae Office, I have a warm, pleasant feeling that anything can be accomplished this day because of the new alumnae staff members surrounding me. These three people are all alumnae—and that's really enough goodness said about them! They are Barbara Murlin Pendleton (Mrs. E. Banks) '40, assistant director of alumnae affairs; Pattie Patterson Johnson (Mrs. Hal) '41, secretary in the alumnae office, and Margaret Dowe Cobb (Mrs.) ex-'22, alumnae house manager. They join me in the hope that once the four of us cut some paths through the labyrinth of details which make up alumnae affairs, we can learn to serve you not just adequately but superbly.

New faculty members have also come between us this fall. One of my continuing concerns is how to help alumnae know these excellent persons. The exigencies of space on a printed page prohibit me from telling you about all of them, so I have quite arbitrarily chosen one.

She is Mrs. Aley Thomas Philip, visiting scholar in political science. Mrs. Philip is lecturer in politics at University College for Women, Hyderabad, India, and comes to Agnes Scott on the U. S.-India Women's College Exchange Program in which thirteen American women's colleges are participating under a joint grant from the U. S. Department of State and the Danforth Foundation. Mrs. Philip is walking about a fifth extra mile on this campus and in the Atlanta community. One of these miles is her participation in the fall series of the Continuing Education Program for alumnae, in a course she calls, "Modern India"—an area in which I, as one alumna, am woefully ignorant and do rejoice in being enlightened by a person as competent and charming as Aley Philip.

The most delightfully fresh people this fall are, of course, members of the Class of 1969. They compose the largest entering class in the College's history, 236 strong.

(Total enrollment is 748, also a record.) Our first Negro student is a freshman, and she and others in the class come from schools in twenty-two states, the District of Columbia, and two foreign countries, France and Guatamala. Seventeen are daughters of alumnae (*see p. 14.*)

To make the transition from people to things, allow me to telescope into a few words the many I could say about the new Charles A. Dana Fine Arts Building because it involves both people and things. (*See the special report, pp. 16-32, and Mr. Rich's article, p 2.*) We shall be celebrating its presence on campus in many ways for months to come, and I'll discuss a few ways that have already occurred.

We had a five-day theater workshop in early October, led by James Hull Miller, nationally known theater design consultant who planned the open-stage theater in the Dana Building—"a fresh and unconventional approach to the playing area as dramatic environment for dynamic communication." Blackfriars celebrates its 50th anniversary anniversary this year, and what could be more fitting than having a stage of their own for the first time. May there be many happy returns for the drama group.

We held a service of dedication for the building at a Convocation on October 13, at which Mr. Dana, members of the Dana Foundation Board of Trustees, the College's Board of Trustees, the Executive Board of the Alumnae Association, the architects and construction firm representatives were present.

And we opened the Dalton Galleries, with great eclat and flair, on October 24. Harry L. Dalton and his wife, Mary Keesler Dalton '25, who gave the magnificent paintings making up our permanent Dalton collection, were here, and over 500 visitors came from the Atlanta area.

A majestic wood carving stands in one of the Dana galleries. Called "The Falling Icarus" it was created by Otto Flath of Hamburg, Germany, in memory of those who lost their lives in the Paris plane crash of June, 1962, among whom were twelve Agnes Scott alumnae. On November 19 we dedicated the carving in a brief ceremony.

Ann Worthy Johnson '38

1702 2004
303 100 Miss Lillian Newman
7444 Agnes Scott College

